JOURNAL OF ORAL TRADITIONS
ISSN: 2686-2204
2019, Vol. 1, No. 1, 17-21

NANGA-NANGA IN SIMEULUE ISLAND

Tasnim Lubis

Politeknik LP3I Medan, Medan, INDONESIA

CORRESPONDENCE: ✉ tasnimlubis@yahoo.com

ABSTRACT

Oral tradition appears in many forms such as pantoons, poetry, songs, plays, and pantoon. Some of them are sung in order to make the performer easier to memorize the lyric. In Simeulue island, Aceh province Indonesia, several oral tradition namely *nandong, nanga-nanga*, and *nafi-nafi* are performed through songs. This study focus on describing the meaning of *nanga-nanga*. It was described through meaning as representative mental and meaning as enaction which is explained by Foley (1997). The data were video-audio recording of *nanga-nanga*, interview, and observation. The result of study showed that *nanga-nanga* was performed to express feeling through a story. The meaning of *nanga-nanga* is the pouring of one's heart. The performer sung *nanga-nanga* more to entertain him/herself.

Keywords: Oral tradition, *nanga-nanga*, mental representative, enaction, Simeulue island

INTRODUCTION

A song is not only a song. It has a meaning behind. Love of my life which is sung by Freddy Mercury expressed the deep love of Freddy to Mary. Or, Imagine by John Lenon was a wish to see the world peace instead of a world war. Human express their idea, though, and feeling in many ways. It covers multi expression such as intonation, gaze, sound, style and so forth. Studying about an oral tradition is not merely the text, but also the manner to produce the text, in this case known as performance. Lubis et al. (2018) explained that it is important to study performance because human is creative to express their idea, feeling and though. It is also depend on the community agreement or culture only. Oral tradition in one area consisit of many forms such as pantoons, poetry, songs, speech, play, and soon. In Simeulue island, all of pantoon, poetry, or story are sung. For example, nandong is a pantoon, but it is performed as a song. I can not say it is a song only because there is no chorus or refrain like a song. It is sung to make the doer easier to memorize the stanza or now I can say a lyric. Lubis and Abus (2017) states that *nandong* is an oral tradition in the form of pantoon and poetry which is sung. It contain advices, stories, and satires. It occurs in formal and non-formal situation. In formal occasion, it is performed in wedding party and *khitanan*. In non-formal situation, it is performed in their daily activity such as fishing, picking up the glove, and rising paddy in the filed.

In Simeulue island, Aceh Province, Indonesia, there are several oral literature namely *nandong*, *nanga-nanga*, and *nafi-nafi*.

JOURNAL OF ORAL TRADITIONS
ISSN: 2686-2204
2019, Vol. 1, No. 1, 17-21

Those oral literature are useful because it is consist of advice, story, and also the way how to survive and save them from disaster. Gadeng, Maryani, and Rohmat (2017) found that local wisdom *smong* is tsunami early warning system which is implemented by Simeulue community through *manafi-nafi* (folklore), *mananga-nanga* (cradlesong to lull a baby to sleep), and *nandong* (humming).

On the contrary with *nandong* which is sung in high pitch, *nanga-nanga* is sung in normal rate even low. *Nanga-nanga* means stories. Generally, the stories tell about something sad. For example the story about a couple who do not have children, longing for husband/son who going away from their place and/or story about the death children. That is why listening to *nanga-nanga* will make the performer and the listener cry because dissolve in sadness. Besides sad story, *nanga-nanga* also used to tell about others theme like giving a spirit. Ali and Candrasari (2019) explain that *nanga-nanga* (about the life of the local community) contains religious values, honesty, national spirit, love for the country, friendly/communicative, peaceful, and socially caring. As one oral literature in Simeulue, it is important to study *nanga-nanga* because it is a mental representative in this case Simeuluenese, in producing a performance as their local knowledge. Sometimes, the pantoon and poetry also used in *nanga-nanga* is similar as in *nandong*, but the way to perform is totally different.

METHODOLOGY

Audio-video recording was used to describe the performance of *nanga-nanga* through its text, co-text, and context. Handycam Panasonic Full HD was used to record the performance. To find out the meaning and function of *nanga-nanga* specifically, interview and observation were completed. by the performer.

The data were analyze through descriptive qualitative based on Foley's theory about meaning. Foley (1997) divided meaning as representative and meaning as enaction. Meaning as representative means the meaning is basis of all cultural and linguistic practices. It rely on concepts, ideas, thoughts, or mental construct by means of which the mind apprehends or come to know things. Meaning as enaction define as getting the meaning due to the process of enacting something related to the environment.

RESULTS AND DISCUSSION

Meaning is something not only refer to literal or non-literal, but also more related to human intend to use in their utterances. In Anthropological linguistics, Foley (1997) emphasized to study language through the prism of the core anthropological concept, culture, and as such, seek to uncover the meaning behind the use, misuse or non-use of language its different forms, registers and styles. It is used to find the meaning of cultural understanding. Based on that, he divided meaning on two criteria, namely meaning as mental representative and meaning as enaction. To describe the meaning of *nanga-*

JOURNAL OF ORAL TRADITIONS
ISSN: 2686-2204
2019, Vol. 1, No. 1, 17-21

nanga in Simeulue island, the concept of this oral tradition only rely on the user community.

Nanga-nanga is performed as a song (but there is no chorus or refrain) and also the others oral radition namely *nandong* and *nafi-nafi*. The are several differences of *nandong, nanga-nanga*, and *nafi-nafi*. First, they are different from their intonation and pitch. *Nandong* is sung with high pitch, meanwhile *nanga-nanga* is sung with medium pitch even low sometimes, and *nafi-nafi* has rate like telling a tale in common. Both of *nanga-nanga* and *nafi-nafi* are lower than *nandong*. Second, *nandong* is consist of pantoon and/or poetry, but *nanga-nanga* and *nafi-nafi* tend to use literal language. sometimes, *nanga-nanga* also used pantoon as in *nandong* but the way to perform is different from it. *Nafi-nafi* tend to telling a story which is begin with 'once upon a time's narrative in common. The similarity of all of them is sometimes, *nanga-nanga* and *nafi-nafi* used the pantoon and poetry to inform the same information. It is including telling about their way of live. It can be found in how they survive, farming, to behave based on the holly Al-quran and hadist. For example, Mr Juman (a poet in Simeulue island) perform *nandong* and *nanga-nanga* entitled *smong* (tsunami) to share and give advice about how to recognize the disaster and the procedure to save themselves. It can be seen in this text as follows:

Unen ne besang alek linon (the first is the eartquake)
Besang bakat ne mali (the huge wave will come)
Manoknop sao hampong (the village will be drawn)
Tibo-tibo maui (suddenly)
Angalinon ne mali (if the earthquake is strong)
Uwek suruik sahuli (followed by low tide)
Mahea mi hawali (go and find)
Boname senga ataik (the higher place for you)

The meaning as mental representative about the disaster belong to their experience of tsunami in 1907. It took a lot of victims at that time. Learning from that, the community keep remain each other and their generation to recognize the signs and do the steps to save the villagers. In 2004, the tsunami (*smong*) was coming and destroy the village, but there were no victims because they already know how to save themselves. The story about smong become popular again but Simeuluenese people have prepared to face it.

Several artists in Simeuluenese create lyrics in Devayan language (one of local language in Simeulue) about *smong*. It is coming into *nandong*, *nanga-nanga*, and *nafi-nafi*. In his performance, Mr Juman used the poetry about *smong* in three way namely *nandong*, *nanga-nanga*, and *nafi-nafi*. When he perform *nandong*, he came to *nandong* style. He sung with high pitch and accompanied by *kedang* and violin with particular way. When he perform *nanga-nanga*, he use medium pitch. It showed that *nanga-nanga* is also able to perform by other person who are not able to perform in high pitch.

The important thing is the advice is delivered and shared. That is why *nanga-nanga* often found in lullaby song. *Nandong* has rules to sing it either create the text because it account assonance and alliteration. Meanwhile sometimes, *nanga-nanga* is loose of rules making assonance or alliteration. It can be flows away as

ISSN: 2686-2204
2019, Vol. 1, No. 1, 17-21

the singer want to say. Lubis and Abus (2017) state that *nandong smong* only has assonance without alliteration because it is created in form of poetry. It is also tend to share the information about the disaster and the way to face it instead of the esthetic.

In addition, *nandong* has rules by cutting and pausing the text in certain way, meanwhile *nanga-nanga* is sung straightly. To know how Simeulenese perform *nanga-nanga* will lead to know more about the Simeuluenese local wisdom to entertain themselves and solve their problem about longing, complaints and to make them more patient to face their life. The lyrics are not only telling about the expression of longing and complaint, but also the use of words as their cognitive language. it is related to the ability of human toward their cognitive. Calzavarini (2019) noted that lexical competence involves many different kinds of abilities. For instance, it involves the ability to recognize and produce the distinctive meaningful sounds of a language ('phonological competence'), or the ability to use words according to their formation rules ('morphological competence'), or to their combinational properties ('syntactic competence'). Moreover, it involves semantic abilities, i.e., abilities about word meaning than that, so we able to know the information about the plant, animal, lanscape, and so forth.

In this study, I compare *nandong* to *nanga-nanga* because I have studied about *nandong* previously. It is important to find out the different between them because the young generation have left this behind nowadays instead of others modern music. Nowadays, the young generation do not know exactly to distinguish that again. Moreover, the effect of globalization and technology influenced them to assume that the tradition is old fashion and they do not proud of theirs anymore. Even though, knowing and maintain the oral traditions that they have is very important because it consist of the knowledge and information about how to solve the problem and to behave in their surrounding especially maintaining the ecosystem to keep them away from disaster in a beautiful island surrounding by Hindia ocean.

Based on the interview and observation, *nanga-nanga* has a meaning as a media to deliver a message of longing. Yes, it is also able to use to give advices, but the umbrella of it is deliver a message to someone to cure the pain of lonely. To notice the meaning as mental representative, *nanga-nanga* is expressed based on the person point of view as a reflection of human mind.

Slavova and Soschen (2015) explained that the terms 'mental representation' and 'meaning' have a variety of interpretations in psychology, philosophy, and cognitive sciences, where each definition cannot be used out of a particular context. Then, they define a mental representation as a distinguishable mental state that complies with the underlying inherent rules of mental function for information processing in the brain.

In this case, *nanga-nanga* is a creation of human, hence as a mental representation, the meaning of *nanga-nanga* in this core is a way to deliver a message from the performer to

him/herself especially and to the other. For a meaning as enaction, *nanga-nanga* has been accepted as one's pouring heart. It is become a reason why *nanga-nanga* is easier to shift from one language to another language (formerly in jamee language). Because the performer only use the pitch without following making *sampiran* before the content as in pantoon. Oral tradition is not only to entertain, but more than that, it is one way to keep the harmony and one program to remain and advice each other to do such a good thing and accepted in one area

CONCLUSION

The meaning of *nanga-nanga* as amental representative and as enaction is an outpouring of feelings. It is representative through *nanga-nanga* and performed in songs. This creativity is able to entertain the doer therefore he/she will feel satisfy because has vomit and pouring heart as a part of story in his/her life. Mainly, It is become a way to solve the problem when the person longing for and feeling lonely. For all above, *nanga-nanga* deals with pouring heart which is perform as a story and sung to entertain the performer.

Disclosure statement

No potential conflict of interest was reported by the authors.

Notes on contributors

Tasnim Lubis had finished her Doctoral program at Universitas Sumatera Utara through her dissertation entitled Tradisi Nandong Simeulue: Pendekatan Antropolinguistik, supervised by Prof. Dr. Robert Sibarani, M.S. For her Master's degree, she finished her study at Universitas Negeri Medan. She completed her Bachelor's degree at STAIN Zawiyah Cot Kala Langsa. She has been a fulltime lecturer at Politeknik LP3I Medan and teaches General English, English Business Correspondence, English Specific Purpose, Bahasa Inggris, and Bahasa Indonesia.

REFERENCES

Ali, H., & Candrasari, R. (2019). Preservation of Local Genius Culture as Efforts to Maintain Nation Existence. *International Journal of Recent Technology and Engineering*, *7*(6S5), 1416–1422.

Calzavarini, F. (2019). *Brain and the Lexicon: The Neural Basis of Inferential and Referential Competence*. Switzerland: Springer.

Foley, W. (1997). *Anthropological linguistics: An introduction*. Oxford: Blackwell Publishing.

Gadeng, A. N., Maryani, E., & Rohmat, D. (2017). The Value of Local Wisdom Smong in Tsunami Disaster Mitigation in Simeulue Regency, Aceh Province. *1st UPI International Geography Seminar*, 1–6.

Lubis, T., & Abus, A. F. (2017). Tutur Nandong dalam Masyarakat Simeulue. *KOLITA 15 : Konferensi Linguistik Tahunan Atma Jaya Kelima Belas*, 631–635. Retrieved from https://osf.io/preprints/inarxiv/pm98a/

Lubis, T., Sibarani, R., Lubis, S., & Azhari, I. (2018). The Performance of Nandong in Simeulue Island. *International Journal of Research and Review*, *5*(12), 283–289. https://doi.org/inrein.com/10.4444/ijrr.1002/886

Slavova, V., & Soschen, A. (2015). On Mental Representations: Language Structure and Meaning Revised. *International Journal "Information Theories and Applications," 22*(4), 314–325.