

The Meaning of Oral Tradition in Wedding Traditions in Nagan Raya Regency, Aceh Province

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ABSTRACT

The purpose of this study is to describe the oral tradition in marriage customs in Nagan Raya District, Aceh Province. The problem method in this thesis is the historical method or the historical method with a qualitative descriptive approach. Sources of data used in this study are residents who are in the district of Nagan Raya, Aceh Province. In this study, the subjects were several villages in Nagan Raya district (Nagan Raya residents, parents who understand local customs and Sheikh ca'e and sheikh pantun seumapa). Data collection techniques in this study were observation, interviews, and documentation techniques. The results of data analysis show that there are several positions in the marriage customs of Nagan Raya district, Aceh Province, namely the manoe pucok, in which the procession includes the peusujuk process and watering by family and close relatives for linto baroe or dara baroe. As for the rhyme process, the one who leads is the sheikh from both sides, which also begins with bismillah and shalawat to the prophet Muhammad SAW.

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1. Introduction

Aceh is one of Indonesia's provinces that has been designated as a special region and granted special autonomous jurisdiction. Aceh is located on the northernmost tip of Sumatra and is Indonesia's westernmost province. Aceh is divided into 23 districts or cities, with a total size of 57,956.00 km². Each neighborhood or city has its own oral tradition, which is, of course, unique. Aceh as a tribal and regional entity is unmistakably distinct from other Indonesian ethnic groupings or areas. Acehnese society is pluralistic and democratic in nature. There are multiple sub-tennis courts in the Nanggroe Aceh Darussalam area. Each of the subtennis, namely Aceh Alas, Aneuk Jamee, Gayo, Kluet, Siumelu, Singkil, and Tamiang, has its own set of customs and traditions.

The owner's character reflects the oral tradition that is being enacted. This is because the oral tradition depicts ordinary life phenomena through performances (Marliana, R., & Fachruddin, A. T. C., 2020; Lubis, 2019). Tradition is a highly common term that is used in a wide variety of contexts. According to etymology, tradition refers to practices or habits that are passed down through generations or to community-run norms (Afrizal, 2017). It must be noted that oral tradition has piqued academics' interest to the extent that numerous studies have been undertaken on it (Mantra, 2014). Oral traditions can also be interpreted as the way individuals behave in their daily lives (Rahman, F., & Letlora, P. S., 2018; Nesi, 2019).

Adat is an unwritten rule that evolves and changes along with the lives of its subjects and is totally administered by the king (Syahra, 2017). The traditional term refers to a way of life that is eternal, current, and relevant because it is founded on various provisions found in real nature and positive values, togetherness, equitable prosperity, consideration of contradictions, and adjustment, and is applicable to the place, time, and circumstances (Muhadjir & Daud, 2010). Shah says that customs are holy social rules, which means they are passed down through generations (Ibrahim, 2009).

According to Aceh tradition, marriage is essentially monogamous, meaning that a man may have only one wife and a woman may have only one husband. Aceh's customary law is largely derived from Islamic law, but there is also what is known as polygamy or, in Acehnese, *meukawen le* (Aceh, 1992:85). Because the people of Aceh have adopted Islam from generation to generation, the requirements governing weddings are mainly derived from Islamic rules. The marriage ceremony is an order and procedure that must be followed by everyone seeking to establish a household, beginning with the search for a match, marriage, and standing at the aisle (Safira, I., & Alemina Br. Perangin-angin., 2021; Ismail, 2002).

Humans are self-aware beings with instincts and needs. Marriage is one of a human being's impulses and obligations; indeed, Islam has supplied counsel to its adherents who would reach the level of marriage, replete with Allah SWT's processes or guidelines. Thus ensuring that individuals who are professionals in worship do not choose for a different technique. However, this is not well understood in contemporary society. Allah SWT has commanded marriage.

2. Methodology

This study employed a qualitative methodology with a descriptive approach. The descriptive qualitative technique is intended to collect data in the form of text, visuals, or graphs, rather than moleong numbers (Suharsimi, 2002). According to research, the qualitative descriptive approach is used to accurately capture parts of the research, paying special attention to the research's topic in order to allow for a more in-depth interpretation. The study's objective was to ascertain the practices surrounding the awarding of dowry to women in the Nagan Raya district.

The data for this study came from people of the district of Nagan Raya. The subjects of this study were numerous villages in the Nagan Raya district. As stated above, the informants' needs are as follows: (1) Residents of Nagan Raya; (2) Parents who are familiar with local customs; and (3) Syeikh ca'e and syeikh pantun *seumapa*.

The author collected data through the employment of field researchers (field research), specifically to gain data and study items pertaining to Mahar Award Customs in Nagan Raya Regency. The researchers employed a variety of approaches, including observation, interviews, and documentation.

The data analysis technique employed in this study is one of identification of all obtained data, followed by data selection and grouping in accordance with the theoretical framework used in this study. Finally, the data is processed and analyzed to ascertain the customary dowry distribution mechanism for Acehnese women in the Nagan Raya district. Stage

3. Result and Discussion

The purpose of the data description that will be presented as a consequence of this study is to provide an overview of the collected data. The study collects data on wedding customs in Nagan Raya district and on the meaning of oral traditions in Nagan Raya district wedding customs. The data analysis offered in this study comprises a description of the wedding customs in Nagan Raya district rationally and objectively, as well as the meaning of oral traditions in wedding customs in Nagan Raya district. After evaluating the data, it was determined that oral tradition in Nagan Raya district wedding customs can be classified into two categories: (1) marriage customs in Nagan Raya district and (2) meaning in Nagan Raya district wedding customs. According to the research, marriage practices in Nagan Raya district include the following:

3.1 Wedding Customs in Nagan Raya Regency

According to the findings of the respondents' interviews, when a young man decides to establish a household, he communicates his wishes/wishes to his family, and the family then visits one of the houses designated as a flower/potential virgin baro (family gathering). After the first stage (family gathering), the *jak keumalon/cah roet* procedure begins, during which the family and prospective *lintô barô* (prospective groom) are typically asked to bring gifts in the form of sugar and bread. When the application process begins, the prospective lint (prospective groom) has the authority to judge the new virgin candidate on a variety of criteria, including religious tazak, physical appearance and character, ancestry, and income.

Several processes will be followed in estimating the amount of the dowry based on the findings of the respondents' interviews, namely: The family approached one of the deliberation's leaders and presented a couple grams of gold as proof of completion (*jak lhat nyawik*). After the marriage certificate is deposited with the new bride's family, then the new bride's family calls her close family (*wali karim*) to be notified that her daughter has already applied and is witnessed with a certificate of completion (gold) which is deposited by the new bride and groom. (family meeting). If the result of family consensus agrees or accepts the application of the "linto baro candidate", then the determination of the amount of the dowry is determined by the guardian.

According to the result of respondents' interviews, various key figures must be involved in the process of *jak ba ranup jakba ranup* there must be several core figures including *keuchik*, *teungku imum*, *teungku meunasah*, *kepala jurông/kadus*, *tuha peeut*, *tuha lapan dan tokoh adat gampông*. The process of *jakba Tanda/ba ranup* is one of the most sacred events, as it is the culmination of both parties' seriousness or a symbol of the bond of agreement between traditional leaders and other traditional leaders; this process is commonly referred to as *ikat purih* or *ikat beunteung*, and this is also what both parties promised each other during the process.

3.2 The Meaning of Oral Tradition in Wedding Customs in Naga Raya District

a. *Manoe Pucôk* (Mandi Pucok)

In the south west, *Manoe Pucôk* has developed into a hereditary tradition. *Manoe Pucôk* is a term that can refer to a flower bath or to the act of bathing a bride and groom with holy water that is still purifying and is drawn from a well supplied on stage, while *Pucôk* refers to fresh leaves (the top leaf of a wooden tree). together with flowers that have been prepared to be immersed in holy water in order to bathe, clean, and cleanse the bride and groom. *Pucôk*, as used here, refers to the final act performed by parents on their children who are preparing to marry, by offering advise and bathing them to restore their cleanliness.

Manoe Pucôk is about a girl who gives her entire body and soul to her husband after marriage in order to continue living a new life, creating a new story, and creating a new family with her partner. Every parent will undoubtedly feel lost and sad, even if their happiness is masked by their child's marriage, because the responsibility of parents to their children is released. *Manoe Pucôk* is frequently interpreted as the final offering made by parents to their children before being made lawful by their partner. With reference to the following passage.

"Trôn tajak mano dara barô trôn tajak manoo, oh lheu mano lakè seunalén ija san usén senalén gata. Gabôh gaca bak paleut jaroe, gaca meukée tujôh tangke, dar barô geubôh ngon adam, ceudah hana ban takalon rupa. Dara barô laju geupeuduk, ateuk tilam duek bineh ngon suja".

The *Semanoe Pucôk* procession represents the final act performed by both parents toward their kid who is set to marry. As Poerwadarmita (2005: 642) states, "meaning is the concept of a particular meaning or purpose; meaning is the meaning contained in particular symbols." The bride and groom's umbrella as they climb the stage has a symbolic connotation in that it protects them from harm. The *Peusijuk* then conducted techniques of cooling or conditioning the mood, as well as blessing the bride and husband to keep them safe from danger. Finally, the *Siraman* conducted during the *Semanoe Pucôk* procession serves as a purification for the prospective bride and groom before to their family's release into married life.

The poetry included in the *Semanoe Pucôk* procession is also symbolic; the entirety of the *Semanoe Pucôk* poetry offers counsel to the bride and groom, both for married life and for not forgetting the services of both parents, the entire family, and society. For instance, the verse "harapan poma Allah bak gata dua dro, bek tapeutuwo Allah ayah ngon poma" expresses the desire that both father and mother will remember them. As Puteh (2012:79) put it, "meaning is a collection of perplexing words and terms. The meaning of words and sentences is always unified in their utterances.

Peusijuk is an embedded tradition in Aceh's cultural practices. *Peusijuk* is also a living tradition. In Acehnese, *peusijuk* means to cool or to make anything cold. The true goal of the *peusijuk* is to bless something, which involves praying for the individual who is about to be convinced. In a broader sense, *peusijuk* is a procession that occurs during specific events in the Acehnese people's lives, such as feasts, marriages, circumcision, and sacrifices, and *peusijuk* also occurs during the *Semanoe Pucôk* procession. *Peusijuk* is called during the *Semanoe Pucôk* procession by the father and mother, followed by the grandfather and grandmother, and finally by the father's and mother's families, as well as all other relatives present.

According to responders, the *dalong* contains a variety of materials for *peusijuk* that are meaningful. The *peusijuk* components include the following:

- (i) *Breuh lam pingan* (rice on a plate), which is analogous to a fractured family
- (ii) *Teupong taweu dalam glah* (basic flour in a glass), which is analogous to a separated family that can be rejoined
- (iii) *Naleung* (grass), which is compared as a sign of familial ties
- (iv) *Ôen seunijuk* (bunga cocor bebek) This is comparable to a household's cold
- (v) *Bu lukat dalam dalong* (sticky rice in situ) is similar to a bond, depending on the stickiness of the sticky rice and the bride and groom.
- (vi) *Bu membungong* (flower-adorned rice) is compared to the link between lintô and darabarô.

In the south west, particularly in Nagan Raya, during the *Peusijuk* procession in *Manoe Pucôk*, the family invited to the stage by the sheikh to perform the *Peusijuk* procession placed a gold ring on the bride for the gold to help alleviate the family's economy after the event. This reciprocal procession has developed into a hereditary tradition within the Nagan Raya community.

Following the *Peusijuk* procession, the grooming stage begins. At this point, the bride and groom will exit the stage and change into more casual attire. While the bride and groom are changing their attire, the *Semanoë Pucôk* members can perform a few poems or songs until the bride and groom return to the stage. Following the bride and groom's return to the stage, the substitute candidate was invited to sit in the assigned chair and was immediately showered. While the sheikh chants the prophet's shalawat, two members of the *Semanoë Pucôk* will do the siraman, assisted by others who gently shake the woven coconut leaves. Following that, the bride and groom's father and mother will be called to do the siraman, followed by several more family members. The water is splashed here with water that contains a variety of flowers.

Manoe Pucôk is a tradition passed down from their forefathers, particularly Nagan Raya, and is performed the day before the party. The *Manoe Pucôk* tradition began with the narrative of Madion and Malelang, in which two brothers and sisters were accused of adultery and sentenced to death by the king of the day. Following the execution of her two children, the mother brought their bodies home to be cleansed and accompanied with poems.

b. Pantun Seumapa

Pantun *seumapa* is one of the rhymes whose content is related to marriage troubles; in other words, the *seumapa* rhyme is one recited during the wedding procession by the lint bar and the new virgin party. This pantun remains an Acehese institution, though the rules are less stringent than in the past. The rhyme begins with the singer approaching the bar from the opposite side as a guest, specifically to inform the bar maiden as the host that the lint bar group has arrived. Pantun *seumapa* (reciprocating rhymes) during weddings is backed not just by literature but also by customs and culture in a region spanning Aceh. Since ancient times, the practice of reciprocating rhymes has developed into a custom and tradition among the Acehese. Unfortunately, some Acehese are no longer aware of or receptive to historical traditions. Only a few regions in Aceh continue to practice reciprocal rhyme activities during weddings. When the substance of the Pantun *seumapa* is examined further, it is seen to be quite unique, containing amusing values with profound meaning.

According to respondents, the custom of *seumapa* rhymes, particularly in Nagan Raya, dates all the way back to ancient times and has continued to expand until the present day. The terminologies are similar to *ratep meusekat* and *rapai*, which explains why Islam is present in *seumapa* and *seumapa* from our forefathers was already there in Nagan Raya. Particularly in Aceh, Islam was introduced through the arts, such as "*nabi-nabi geutanyoe, nabi-nabi Muhammad. Nabi-nabi awai that tamong syuruga. Nyeng nabi laen awai Muhammad, nabi awai that tamong syuruga. Ya Allah. Bismillah*". As a result, all arts in Aceh begin with bismillah, to underscore the fact that everything begins with bismillah.

Here are some examples of rhymes such as greeting guests or parties by the new maid:

Pihak dara barô:

Allahumma sallialaa Muhammad Allahumma sallialaa wassalim Allahumma sallialaa Muhammad
Allahumma sallialaa wassalim Allahumma sallialaa Muhammad Ya rabbi sallialaa hiwassalim

Assalamualaikum tuan bisan Pihak lintô: Walaikumsalam

Pihak dara barô: Assalamualaikum tuan bisan Pihak lintô: Walaikumsalam

Pihak dara barô: Assalamualaikum tuan bisan Pihak lintô: Walaikumsalam

Pihak dara barô:

Salam alaikôm salem ulôn bri Bandum besaré wahé syédara Sambôt saleum lôn beu ék meusampé Batén
ngén lahé peumeäh sigra Pihak lintô:

Kru semangat rahmat mehimpôn Ateh ulèe jaro ban dua

Lôn lakè meah bak saudara gampông Waréh ngon kawôm sigö lôn sapa

Pihak dara barô:

Manyang-manyang gunung geuredong

Nyan leubèh lambông selawah dara le ngon sijuk apui ngon tutông Waréh ngon sigoe lôn sapa

Pihak lintô:

Aneuk tiyông ucông bak bungong Kehendak itamöng udalam cintra Ulôn nabacut kemeng temanyong Salheh ho kiblat ulôn seumapaPihak dara barô:

Pucôk sigèè ngön alu paro Merempök sago nyeng alu jempa Tacré di gampông tatinggai nanggoe

Cut po jak keunoe pu mekesud jak tamita

Pihak lintô:

Limöng-limöng kapai ditameng Ditubit limöng ditamöng dua Tuan bisan jak na dualhèe limöng Nyoe lôn tanyöng so ketua

Pihak dara barô:

Bak langsung ditengah jirat Cot sigö brat genadengjalou

Meutrôn di rumoh cukopmeupakat Padim boh carat ta intatlintô

Pihak lintô :

Bukon sayang lôn duk yup sirèn Lemah lôn kalön kapai wo bungka Ranup karedom pine ka itam

Ka 17 malam lôn prèh tröh gata

Pihak dara barô:

Lepak-lepuk jalan cok lengkok Sinyak peh jok nuga bakra Pakön tuan bisan telat that trök

Kamo ka meanggök metenget mata

Pihak lintô:

Sinyak keumawé bak binèh krung tran lkap seurukan jampu aneuk groe

Maka telat trök ilôn sampék ka malam Tengoh kusök subang ka imoe cuco

The custom of *Manoe Pucök* and pantun *seumapa* should be carried out by people of the south west, notably Nagan Raya at the wedding procession since these customs have become a tradition from their ancestors and each procession has a different meaning. However, some of the people of Nagan Raya do not carry out the traditional procession, apart from the expensive rental price, there are some residents who do not like the poems sung at the *Manoe Pucök* procession by the sheikh of the *phö* dance, which is rooted in the poems of the child's life journey from the womb to sitting. On the stage, the sheikh exaggerated the words in the story of the child's life, so many brides replaced the pro dance in *manoe* puck.

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