

Comparison Of The Lyrics Of The Song Rudang-Rudang Kegeluhén Of The Karo Batak Ethnic With The Song Margogo Ijur Bari Of The Toba Batak Ethnic

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Abstract

This study aims to examine the intrinsic elements and identify the similarities and differences in the lyrics of the song Rudang-Rudang Kegeluhén Ethnik Batak Karo with the lyrics of the song Margogo Ijur Bari Ethnik Batak Toba. This study is included in the type of qualitative descriptive research with a comparative literature approach. The data collection technique used is the reading and note-taking technique. The researcher read both song lyrics and noted the similarities and differences between the two song lyrics. The data analysis technique uses an interactive technique that includes the process of data reduction, data display and drawing conclusions. The results of the study show that the two songs have similarities and differences. The similarities between the two songs lie in the character values of a child expressing gratitude and appreciation for their parents for their love and sacrifice. The differences between the two songs can be seen in terms of the story that the lyrics of the song Rudang-rudang kegeluhén tell more about a child who realizes how important the role of parents is in his life. In addition, the lyrics of the song Margogo Ijur Bari tell of a child expressing gratitude for the love, sacrifice, and character that has been given by his parents.

Keywords: Song Lyrics, Comparative Literature, Parents' Struggle.

INTRODUCTION

Indonesia, an archipelago rich in cultural diversity is home to an endless array of music. From Sabang to Merauke, each region has its own melodies and rhythms that reflect the lives, beliefs and history of its people. In this richness, music is not only serves as entertainment, but also as a medium for expression, communication, and preservation of identity (Haryanto, 2019). Basically, the essence of this musical expression is encapsulated in a song. A song is an artistic unity that combines various elements, including a memorable melody, harmony that provides emotional depth, and rhythm that moves (Fadhila, 2018). More than that, a song is often enriched by song lyrics, a series of words that provide a deep narrative, meaning, and message. Song lyrics are a collection of words that form a poetic or narrative text that is specifically designed to be sung along with the melody and rhythm of music (Susanti & Nurmayani, 2020). It is these lyrics that allow a song to tell a story, convey a feeling, or even voice an aspiration, transforming a series of notes into an experience that resonates with the soul of the listener. Indonesia's rich and diverse culture is reflected in various forms of artistic expression, one of which is traditional songs (Priyatna et al., 2019). Traditional songs

are a cultural heritage that not only functions as entertainment, but also as a medium for conveying moral values, life philosophies, and local wisdom of the community (Susanti & Nurmayani, 2020). In North Sumatra, especially in the Batak ethnic group, there is a wealth of traditional songs that are full of meaning and life values. The Batak ethnic group, which consists of various sub-ethnic groups such as the Karo Batak and Toba Batak, has a strong oral tradition, including in the form of traditional songs. These two sub-ethnic groups, although originating from the same group, have different cultural and linguistic characteristics, which are also reflected in their oral literature.

Traditional songs in both cultures serve not only as aesthetic expressions, but also as a means of transmitting cultural values from generation to generation. One universal theme that often appears in traditional songs is the relationship between children and parents, reflecting the values of respect, affection, and sacrifice. In the Batak Karo tradition, there is the song "Rudang-Rudang Kegeluhén" which raises this theme, as well as in the Batak Toba tradition with the song "Margogo Ijur Bari". Both songs have an important position in the cultural treasures of each ethnic group and are worthy of

in-depth study.(Witantina et al., 2020). This theme is universally relevant, but presented with a distinctive and deep local nuance in each sub-ethnic group. Although the comparative style of other song lyrics has been the object of study in several studies, the comparison of Batak Karo and Batak Toba song lyrics has rarely been studied. Previous research entitled moral message in koplo genre dagdut song (repetition and comparison language style and moral message in dangdut koplo genre song lyrics)(Inderasari & Ferdian, 2018). Through its quotation, the study discusses the use of comparative and repetitive language styles in dangdut songs. Through the use of comparative and repetitive language styles displayed through the lyrics of the song, listeners can take the moral message that the poet wants to convey.

This study will specifically examine two song lyrics that are considered representative of each sub-ethnic group: Rudang-Rudang Kegeluhén from the Karo Batak ethnic group and Margogo Ijur Bari from the Toba Batak ethnic group. These two songs were chosen not only because of their popularity, but also because of the depth of the narrative and the richness of the meaning contained in them, especially related to the central theme of sacrifice and parental affection. Using a comparative literature approach, comparative literature studies first developed in France in the 19th century.(Anggradinata, 2020). In its development, comparative literature is known to have two main schools, namely the French school and the American school. The French school holds the view that comparative literature is not limited to comparisons between literary works alone, but can also involve comparisons with other disciplines such as philosophy, history, and religion.(Hasan, n.d.). In contrast, the American school has a more limited view, namely that comparative literature only focuses on comparisons between literary works.(Bahri, 2019). However, these two schools of thought have the same principle, namely that the objects being compared must have cross-country or international characteristics.(Mus & Berdan, 2021).

The term "comparative" comes from the root word "banding" which has a similar meaning

to comparison, namely referring to the concept of scales or balance. Thus, comparative literature can be understood as an attempt to compare two literary works.(Endraswara, 2011). This study not only aims to identify similarities and differences in the delivery of the theme, but also to explore how the values of family and Batak culture in general are expressed and interpreted through the medium of song lyrics. This comparative analysis is expected to provide a more comprehensive understanding of the richness of Batak oral culture, while highlighting the universality of human values framed in local uniqueness.

METHOD

The research used is qualitative descriptive research. Qualitative method is a research approach that functions to interpret and present the results of data analysis in a descriptive format. This study aims to analyze intrinsic elements and identify similarities and differences between the lyrics of the song "Rudang-Rudang Kegeluhén" from the Batak Karo ethnic group and the lyrics of the song "Margogo Ijur Bari" from the Batak Toba ethnic group. The data collection technique used is the reading and recording technique. The researcher read both song lyrics and recorded the similarities and differences between the two song lyrics. The data analysis technique uses an interactive technique that includes the process of data reduction, data display and drawing conclusions. Therefore, this study adopts a comparative literature approach as a methodological framework. The data collection process is carried out through the technique of reading and recording the content of both songs that have aspects of similarities and differences.

RESULTS AND DISCUSSION

1. Analysis of the intrinsic elements of the song Rudang-Rudang Kegeluhén of the Karo Batak ethnic group and the song Margogo Ijur Bari of the Toba Batak ethnic group.

a.Theme

The song "Rudang-Rudang Kegeluhén" (Karo Batak Ethnic Group), in this song has the following theme: "Awareness of the greatness of parental love". The theme of the

lyrics of this song can be seen in the 3rd verse, namely *You are the mother, you are the only one, father, the crown of our lives, your children.*

The song "Margogo Ijur Bari" (Toba Batak Ethnic Group), in this song has the theme: "A deep sense of gratitude towards parents". The theme of the lyrics of this song can be seen in the 6th verse, namely *Thank you father and mother beautiful song all your prayers for you child have come true all your prayers for you child have come true.*

b. Alur/Plot

The song "Rudang-Rudang Kegeluh" (Karo Batak Ethnic), in this song has a plot: "The process of introspection and contemplation of the past". The plot of the lyrics of this song can be seen in the 5th verse, because *we don't know each other, we are your children, yes my children, mother, yes, my children, father.*

The song "Margogo Ijur Bari" (Toba Batak Ethnic Group), in this song has a plot: "Direct recognition of the kindness of parents". The flow/plot of the lyrics of this song can be seen in the 1st verse, namely: *I feel mother I feel father Your kindness to us your children I feel mother I feel father Your kindness to us your children.*

c. Characterization

The song "Rudang-Rudang Kegeluh" (Karo Batak Ethnic), in this song has characterization, namely the first "Main Character": A child (lyrical persona). The second "Character": Reflective, introspective, loving. The third "Nature": starting to mature emotionally, has self-awareness. The fourth "Development": from unconsciousness to enlightenment. The fifth "Supporting Character": Parents (do not appear directly). The sixth "Character": loving, patient, sacrificing. Described through the child's memories and reflections.

The song "Margogo Ijur Bari" (Toba Batak Ethnicity), in this song has characterization, namely The first "Main Character": A child (lyrical persona). The second "Character": Emotionally mature, wise, devoted. The third "Nature": Grateful, full of appreciation, responsible. The fourth "Condition": Has

reached maturity in understanding family values. The fifth "Supporting Figures": Parents. The sixth "Character": Wise, noble, loving. The seventh "Role": As a respected and grateful figure.

d. Background

The song "Rudang-Rudang Kegeluh" (Karo Batak ethnic group), in this song has the following background:

*Setting: Traditional Batak Karo family environment.

*Time setting: Present (time of reflection), past (childhood memories).

*Social background: Traditional Batak Karo society, strong family value system, culture of respecting parents.

The song "Margogo ijur Bari" (Toba Batak ethnic group), in this song has the following background:

*Setting: Traditional Toba Batak family environment, warm household atmosphere.

*Latar Time: The present (expression of gratitude), reflection of life's journey.

*Social Background: Toba Batak society with strong customs, a value system that prioritizes respect for parents, culture overnight (good lineage).

e. First Person Point of View

The song "Rudang-Rudang Kegeluh" (Karo Batak ethnic group), in this song has the following point of view: The lyrical persona tells his own experiences and feelings directly, creating intimacy and authenticity of emotion. The lyrics of this song can be seen in the 4th verse, namely *We don't want to reject your teachings, we don't want to reject your advice, because we are your children.*

The song "Margogo Ijur Bari" (Toba Batak ethnic group), in this song has the following point of view: The lyrics convey appreciation for hard work, perseverance, and resilience in facing life's challenges. The song raises the theme of struggle and dignity of those who fight hard for survival or dreams. The lyrics of this song can be seen in the 3rd verse, namely *Be strong, father and mother, send me to school, in your heart.. in your heart, I will not suffer anymore, as you suffered.*

f. Language Style

The song "Rudang-Rudang Kegeluh"

(Karo Batak ethnic group), in this song the language style is personification.¹ : Giving human nature to inanimate objects (Damayanti, 2018), In the lyrics of this song it can be seen in the 3rd verse, namely *You are the mother, you are the only one, father, the crown of our lives, your children*. Repetition² : Repetition of words/phrases for emotional emphasis (Alfianika, 2015), can be seen in verses 1-2, even *now I'm so sad and even though we your children don't know any better*.

The song "Margogo Ijur Bari" (Batak ethnic group), there is a style of language, namely Anaphora : Repetition of words at the beginning of lines for rhythm (Kusmaini, 2018). The lyrics of this song can be seen in the 6th verse, namely *Thank you father and mother beautiful song "all your prayers have been fulfilled to us your children All your prayers have been fulfilled to us your children"*.

g.Mandate

The song "Rudang-Rudang Kegeluhen" (Karo Batak ethnic group) can be a reminder that life is full of experiences, like flowers that have various colors and shapes. We are invited to accept and enjoy every nuance of life.

Song "Margogo Ijur Bari" (Ethnic Batak Toba) overall, the lyrics of the song Margogo Ijur Bari convey an important message about appreciation and gratitude towards the elderly, as well as reminding us of the great love and sacrifice they give.

2 Similarity of Two Songs
 From the discussion above, we can conclude that both songs, "Rudang-Rudang Kegeluhen" and "Margogo Ijur Bari" have a basic theme in common. In addition to the similar form, both also display the same character values that we can see as follows:

a.Struggle

"Rudang-Rudang Kegeluhen", Describes struggle as part of the natural process of life that has a beautiful side and growth. Focus on how to go through the process with enthusiasm. The struggle in the lyrics of this song tells of a child who expresses the struggle of both of his parents. This is proof

that struggle becomes a child's desire and hope that will bear sweet fruit for life in the future.

"Margogo Ijur Bari": Describes struggle as an intense and tiring condition, where physical and mental strength is tested to the limit. Focus on resilience and courage to keep going even though you are very tired. The struggle in the lyrics of this song tells of a child conveying a message of gratitude and thankfulness and affection to his parents. This is proof that a child will promise to fight for a better future, even better than his parents.

Lyrics of both songs:

<i>There will be a night</i>	<i>Margogo ijur bari ho</i>
<i>oh mother Erlayas morning father mother</i>	
<i>finally oh father Gia send me to school,</i>	
<i>send us a message loved, loved..</i>	
<i>listen to what we have don't worry</i>	
<i>messui kel wait as you suffered</i>	

b.Motivation

"Rudang-Rudang Kegeluhen", describes motivation as part of facing the process of life with the spirit of life depicted as a dynamic flower garden, sometimes blooming, sometimes wilting, but there is always the potential to grow again. The motivation here is to accept every phase of life, both joy and sorrow, with a burning spirit, never losing the passion to keep moving forward. This is proof that parents provide good ethics to their children, continue to love and need all their needs, so that advice is very meaningful for them to want to fight for the future. "Margogo Ijur Bari", describes the motivation of gratitude and appreciation. This song tells about the gratitude conveyed by children to their parents for all the sacrifices that have been made, where a child wants to express gratitude to his parents and always be grateful to both parents who are always persistent and work hard. This is evidence of a very strong motivation to build the character of children who are devoted and appreciate the struggles of their parents, as well as strengthening family ties in Batak culture.

Lyrics of both songs:

<i>You are your mother</i>	<i>In our poverty I do not</i>
<i>I'm sorry, father</i>	<i>you showed up,</i>
<i>laughing</i>	
<i>Rudang-rudang to.. mekkel without</i>	
<i>our troubles or lodge</i>	

your son, No min
We are sisters
your heart

c. Harapan

"Rudang-Rudang Kegeluhen": describes motivation as part of a child who realizes how important the role of his parents is in his life and how he always hopes to continue to be able to appreciate his parents too. hope and belief in a bright future. This motivates us to continue nurturing dreams and ideals. Believing that there will be growth and beautiful results from every effort. This is proof that a child contains hope born from regret and longing, hope not to repeat the same mistakes. "Margogo Ijur Bari", depicts a hope full of gratitude and appreciation. The song "Margogo Ijur Bari" tells about the gratitude conveyed by children to their parents for all the sacrifices they have made. This is proof that "Margogo Ijur Bari" contains a more positive and proactive hope, the hope to continue to appreciate and respect parents while there is still a chance.

Lyrics of both songs:

Not to think oh	Margogo	ijur	bari	ho
nande, labo man	parents	school		
hold on oh daddy	hon	me, in your heart..		
Yes, we are your children	in your mind,			
don't	let	me		
mehuli gia be,	as	you are		
we are	your	children		
meteh mehuli				

3. Differences between the two songs

a. Differences in Themes

"Rudang-rudang Kegeluhen":
 * He : Longing, regret, and deep sadness.
 * Meaning: Tells the story of a child who realizes how important the role of his parents is in his life, but with a touch of regret.
 * Focus: Late realization of the importance of parents.
 * Emotional mood: Melancholy, full of regret.
 "Margogo Ijur Bari":
 * Theme: Gratitude, appreciation, and active appreciation.
 * Meaning: Telling about the words of gratitude that children give to their parents for all the sacrifices that have been made.
 * Focus: Recognition and appreciation expressed directly.

* Emotional mood: Positive, grateful, and appreciative.

b. Differences in Time Perspective

"Rudang-rudang Kegeluhen":
 * Time orientation: Retrospective (looking back).
 * Context: After a loss or regret occurs.
 * Message: "If only I had appreciated more"
 * Nature: Reactive to situations that have already occurred.

"Margogo Ijur Bari":
 * Time orientation: Present and prospective (present and future).
 * Context: When there is still an opportunity to express.

* Message: "I am grateful for..."
 * Traits: Proactive in conveying appreciation.

c. Differences in Emotional Approaches

"Rudang-rudang Kegeluhen":
 * Approach: Introspective and contemplative.
 * Dominant emotions: Longing, regret, sadness.
 * Psychological impact: Deep reflection, sometimes causing melancholia.
 * Cathartic function: Releasing the burden of regret.

"Margogo Ijur Bari":
 * Approach: Expressive and affirmative.
 * Dominant emotions: Expression of deep gratitude to parents.
 * Psychological impact: Provides motivation and positive enthusiasm.
 * Cathartic function: Expressing gratitude and love.

d. Differences in Narrative Structure

"Rudang-rudang Kegeluhen":
 * Storyline: From awareness to regret.
 * Protagonist character: The regretful child.
 * Conflict: Internal, conflict with oneself.
 * Resolution: Acceptance of past mistakes.

"Margogo Ijur Bari":
 * Storyline: From recognition to appreciation.
 * Protagonist character: A grateful child.
 * Conflict: No major conflict, more on positive expressions.

* Resolution: Strengthening the bonds of affection with parents.

e. Differences between Social and Cultural Functions

"Rudang-rudangKegeluhen":
 * Function: Warning and learning from mistakes.

* Context of use: Moment of reflection, funeral, orremembrance.

* Moral message: "Don't regret something like this."

* Target audience: Those who have experienced lossorregret.

"Margogo Ijur Bari" :

* Function: Tells about the gratitude of children to their parents.

* Context of use: Family celebrations, reunions, or moments of appreciation.

* Moral message: "Respect your parents while they are still around."

* Target audience: Young generation who still have parents.

f. Differences in Motivational Impact

"Rudang-rudang Kegeluhén":

* Motivation: Preventive (preventing the same regret).

* Learning: Learn from other people's mistakes.

* Long term effects: Awareness to appreciate more.

"Margogo Ijur Bari" :

* Motivation: Always be grateful to both parents who are always persistent and work hard.

* Learning: Actively appreciating the present.

* Long-term effects: More harmonious family relationships.

g. Differences in Delivery Style

"Rudang-rudang Kegeluhén":

* Style: Lyrical, poetic, full of sad metaphors.

* Tempo: Generally slow and contemplative.

* Dynamics: Tends to be monotonous with a sad feel.

"Margogo Ijur Bari" :

* Style: In a harmony of sounds that embraces the beauty of Batak.

* Tempo: More varied, can be dynamic.

* Dynamics: More lively and expressive.

These two songs complement each other in providing a complete picture of the child-parent relationship in Batak culture: one from the perspective of regret (Rudang-Rudang Kegeluhén) and the other from the perspective of active appreciation (Margogo Ijur Bari).

CONCLUSION

This study compares two traditional Batak songs, namely "Rudang-Rudang Kegeluhén" from the Karo Batak tribe and

"Margogo Ijur Bari" from the Toba Batak tribe. The results of the study show that although both songs come from the Batak tribe, both have their own characteristics and uniqueness in conveying cultural values. The elements in the songs show that both songs have different characteristics. The song "Rudang-Rudang Kegeluhén" tells about longing for one's hometown with easy-to-understand language and uses images of nature. While the song "Margogo Ijur Bari" discusses the journey of life and the search for meaning with deeper language and full of metaphors. Both songs have the power to touch the listener's feelings. The similarities found between the two songs are: both use nature as a symbol to convey messages, have repetitions of words that make the song easy to remember, function as a way of expressing tribal identity, and contain useful life values. Both songs can also touch the hearts of listeners and are used in traditional ceremonies of each tribe. What is clearly visible is the way the message is delivered. The song "Rudang-Rudang Kegeluhén" is easier to understand because it uses clear and direct words. While the song "Margogo Ijur Bari" is more complicated because it uses figurative language that has a hidden meaning. The arrangement of the Karo song verses is simpler, while the Toba song has a more complex arrangement. Both songs are also used in different traditional events according to the traditions of each tribe. This study shows that the Karo and Toba Batak tribes have different but complementary ways of conveying messages and life values through songs. This proves the importance of maintaining and preserving traditional culture as part of the nation's identity.

SUGGESTION

To preserve and enrich the culture, it is suggested that further research explore the musical elements and conduct comparative studies with other Batak songs. It is also important to develop educational materials and preservation programs so that this cultural wealth continues to be known and relevant for future generations.

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