

CHAPTER II

REVIEW OF RELATED LITERATURE

Speech is used in different ways among different groups of people. Each group has its own norms of linguistic behavior. For example, a particular group may not be encouraged talking for the sake of talking and members of such a group may appear to be quite tacit to outsiders who relish talk, or they may feel overwhelmed by the demands made on them if the others insist on talking. In contrast, in another group to express the ideas may be encouraged to the extent that it may even appear to be quite disorderly to an observer who has internalized a different set or rules for the conduct of talk. We must try to understand how different groups of people use their language if we are to achieve a comprehensive understanding of how that language (or those languages) is related to the society that uses it. A society that encourages a wide variety of kinds of talk is likely to be rather different in any non linguistic ways from one in which speakers are expected neither to waste words nor to use words lightly.

⊗ In this study, the writer will describe and explain specific cultural events in Toba Batak society. The exact nature of relationship between language (Umpasa) and culture (Ulos) has fascinated and continues to fascinate. People are from a wide variety of backgrounds. It would appear that the only problem is deciding the nature of the relationship and finding suitable ways to demonstrate it.

2.1 Linguistics and Anthropology

The subject matter of linguistics is language, man's prime means of communication. Language is the chief instrument through which man thinks and with which he integrates himself, both internally and externally, both as a functioning individual and as an active participant in a human group, as a member of human society. Language is the principal tool through which a man possesses on his personal and social integration, his cultivated ways of behavior to his offspring and through which he induces his peers to share his culture with him to form a longer social group.

The subject matter of anthropology is man. Anthropology studies man's body, as it is today and as it was in the past. It studies the behavior of man's body, and through the external manifestations of that behavior, its effects on other men and on man's physical surroundings.

The tie with anthropology is a historical one in that linguists grew out of a necessity for understanding the languages of people. Today the relationship between anthropology and linguistics are less close than in the past, languages no longer appear to vary in all sorts of unpredictable ways as we find out more about different languages. Some of the ideas in which intrigued early anthropological linguist, such as the relationship between language and culture, no longer generate the kind of excitement.

As some of the interest and excitement has diminished however, a concern for the relationship between language and society has developed. One of the most rapidly growing areas of linguistic study is sociolinguistic, the study of language in its social

context. The needs and contents of an ethnographic approach and relations among anthropological interests have three aspects namely:

1. The components of cultural events
2. The relation among components
3. The capacity and state of components and the activity of the system.

Man is an internally complex animal, it is so great in his inner complexity, and so potentially large the number and varied the character of the elements through which that internal complexity may be externally manifest, that every human group behaves in peculiar ways and every human individual possesses certain elements of behavior or certain characteristics of such elements which are for the moment at least, unique to him as an individual. Among human activities language is probably the most complex and the most varied. Man speaks many tongues. It is not surprising, then, that language, properly broken up into its component elements and properly characterized with respect to the larger structures within which the elements function can serve as a sensitive index to other human activity, to the culture and the social organization of human groups and to the private cultures and the social placement of individual men. And as a modern society, culture increases the number and the complexity of the demands it makes upon such individuals, their needs are becoming ever more apparent.

2.2 The Meaning of Culture

In our daily life we often talk about culture and always find the results of culture. Culture is part of society that is very important for us. Melville J. Herskovits and

Bronislaw Malinowski (as quoted Gunakayasa; 80: 1986) argued that the meaning of cultural determinism as everything that can be found in the society is made by culture possessed by the society itself. Then Herskovits (as quoted Gunakayasa; 80: 1986) said that culture is a superorganic, because the culture from one generation to other generations still continues alive even though the people that become members of a society often change caused by death and birth.

The word "culture" is "*budaya*" in the Indonesian language, which is derived from Sanskrit "*buddhayah*". It is a plural form from word "*buddhi*" means *budi* or *akal* (brain). So culture can mean as everything that relates to the brain or kindness.

E.B. Tylor (as quoted Gunakayasa; 86: 1986) said that culture is a complex thing that relates to knowledge, religions, arts, laws, cultural events, ethnics, ability and habit found by human beings as a member of society. While Soemardi (as quoted Gunakayasa; 86: 1986) proposed that the culture is all of the result of the work of a society, the sense of a society and the creation of a society.

The work of a society created in the forms of technology and material culture are needed by human beings to master all nature, so that their result can be used for human needs. The sense of a society is to involve human soul, create social values to manage problems in the society, such religion, ideology, art and all elements as results of expression from social spirit that live as member of society.

The creation of a society is an invulnerable ability and thinking ability from people's life in the society that is between philosophy and knowledge. The sense of society and the creation of society are called spiritual or immaterial culture.

Every society has its own culture. The difference between one culture and one society is more complicated than the other aspects. They try to fulfill their needs in quite different from each other that create different developments between themselves. Nevertheless, we may see universal elements in society in general. The element of universal society is the elements, which is always found in every culture in this world. They are the contents from all cultures in the world.

The elements of universal culture are consist of:

1. Religion system and religious ceremonies.
2. Systems and social organizations.
3. Knowledge system
4. Language
5. Art
6. Occupation system, economic system and technological system.

2.3 Toba Batak Society

The word “society” is derived from Latin “*socius*” means “friend”. The English term of society itself comes from Arabic that is, “*Syakara*” mean “participate”. Thus, according to Gunakayasa (1986) society is a group of human beings that relate to each other or interact with one another. A unit of human beings can have tool or medium of their community to make interaction, for instance telecommunication network, television, radio, various newspapers and many others. Those are more possible to every community to interact intensively, and extensively is high frequency.

An ethnic group like the Toba Batak may have the ability to interact by means of the Toba Batak language. But the ability is not just the one that causes all the Toba Batak people to develop many activities that can bring interactions intensively among themselves. One group of new human beings is called society if members interact with one another and possess a specific something that makes that society stand apart from other societies.

A society with specific things that become its identity among all human beings which makes that society different from the rest. Besides, a society should have rules, laws by which they manage their behavior and attitude. A society is a new unit or group of human beings; it can be said a society if they have the four characteristics as in the followings (Gunakayasa: 1986):

1. They have interactions among one another.
2. They have cultural events, laws, and specific rules.
3. All behaviors and attitudes must be sustainable.
4. Their identity must be so strong that makes them inseparable.

That's why Prof. Djojodigono, a lecturer in Sociology at Gajah Mada University (as quoted Gunakayasa; 107:1986) distinguishes two different concepts between "society in a large meaning" and "society in a narrow meaning". The first refers to a unity of all connections in the society that cover all levels like Indonesian, society that consists of Javanese society, Sumatranese society and so on. On the other side, society in a narrow meaning is a society in which it only consists of just one level such as ethnic and family name.

The Toba Batak society is a society who holds cultural events inherited from their forefathers (*Omputta Si Jolo-jolo Tubu*) in daily social life. The philosophy of the Toba Batak society is *Dalihan Natolu (DNT)*, (for short, a three pillars system). It is a system by which one person relates himself to the three other individuals, such as a person of the same family name, another of different surname (a wife giver's side), and another different person of a different name (or wife taker's side), wherever members of the Toba Batak society meet. After knowing, introducing and locating each other by means of the family's names, hopefully their social relationship will become close.

Their duty of addressing (*Partuturon*) other people whether they belong to the same kind (same family name) or in-laws (*Marlué/Marboru*) and with the highest addressing level *Marhula-hula* (members of the wife-giver's side) is primarily based on the function denoted by DNT in the society of Toba Batak. The function of DNT in making or speaking whether one is a member of *Dongan Tubu*, as *Boru* (or persuasion toward the wife-taker's side) or as *Hula-hula* should make the ego conduct *Somba Marhula-hula* (or respect toward the wife giver's side), *Elek marboru* (or persuasion toward the wife taker's side) and *Manat Mardongan Tubu* (or caution toward our own him).

Dalihan Natolu (DNT) itself consists of:

- *Hula-hula* is all people of the same family name from wife giver's side.
- *Boru* is all people of the same family name to whom our daughters were married off.
- *Dongan Tubu* is all individuals of the same family name as our family name.

The Toba Batak society still holds the cultural events on many occasions starting when someone was born to this world, giving a name to the baby (in Baptism), when someone is getting married and funerals for the died. All the activities should be conducted in cultural events according to the nature and the kinds of events.

2.3.1 Births in Toba Batak Society

Someone will receive an Ulos at least three times on different occasions during his lifetime, that is, when she/he was born to the world, on his/her wedding day and his/her funeral time.

In the Toba Batak society when a mother prior to delivers the baby, a mother will sit or lie down near a special place (heath) close to the firing place (*ditufaring or hudohon api*). The firing place is a small special portion of the kitchen to make herself and her baby feel warm. The condition will take seven days depending on the mother's health. After she and her baby feel fit thus the baby will go with her mother. In Humbang area two months before the first baby's birth, the mother receives an "Ulos Tondi", and after baptism the baby starts getting an Ulos called "Ulos Parompa". "Ulos Tondi" is a piece of woven cloth specifically presented to the expectant mother with the expectation that the providence guard and keep the woman and her baby safe and round until birth. "Ulos Parompa" is an Ulos to hold the baby in somebody's back (*Mangompa*), such as on his/her younger brother/sister. This piece of cloth or "Ulos Parompa" is commonly called "Ulos Mangiring". It implies that the child is expected to be able to lead future siblings (as the Batak's consider, having plenty of children a sign of prosperity) as well as in good manner. This Ulos

Parompa is given to the baby as soon as the baptism is held in church to officiate its name by representative of the *Hula-hula*, usually the maternal uncle.

The cultural event of baby's birth consists of two kinds namely:

a. Giving a name (*Mamampe Goar*)

It is an important cultural event when giving a name to a baby. Based on the Toba Batak culture if a boy or a girl is given a name, the event that is called *Mamampe Goar*. *Mamampe Goar* has two levels: giving name for three persons and giving name for five persons. Giving name (*Mamampe Goar*) for three phases happen when the first child will get a name, thus the name will be given to his parents too. For the second child, the third child and so on will not get a given name (*Mamampe Goar*) anymore. For example if the first child names David, so his father also gets name "Ama David" (David's father) and his mother also gets "Nai David" (David's mother). Giving a name (*Mamampe Goar*) is given to three persons: to the baby, his father and his mother.

b. Giving a name (*Mamampe Goar*) for five persons

If the baby is the oldest baby from an oldest child in a family (this should be interpreted as an extended family), in other words the baby's father is an oldest child from his grandparents thus the people who get the name will consist of five persons his parents, grandparents and the baby itself.

For example: the baby names Tahi, his father is Tahi's father (*Ama Tahi*), his mother is *Nai Tahi* (Tahi's mother). His grandfather is *Ompung Tahi Doli* (Tahi's grandfather) and his grandmother's is *Ompung Tahi Boru* (Tahi's grandmother).

Commonly his grandparents will get an *Ulos Sitoluntuho*, but in another area an *Ulos Sitoluntuho* can be changed to become an *Ulos Sibolang* or *Ulos Ragihotang*.

2.3.1 Wedding Ceremony of Toba Batak Society

It is a tradition for Toba Batak society that a wedding ceremony must be based on culture rules even though it has already been endorsed by the church and through Civil Administration. If the people's wedding ceremony takes (another way) "*Mungalua*" or elopment that is a wedding endorsed by the church and civil administration, hopefully one day they would try holding a customary since they are no longer a new couple, the official ceremony is called "*Mungadati*" or "*Pasahat Sulang- Sulang Ni Pahompu*" (translated conceptually as holding a customary a party or presenting the grandchildren's)

The legitimate customary marriage based on culture implies that the marriage has obtained the consent of village leaders aside from the Christian ceremony. All leaders of ceremonial events, plus guests prayers of the day of the customary marriage shower the new couple and the children in the hope that the family would live long and happiness, a lot of blessing with some more children. If someone has gotten married in the fullfilment of the Toba Batak tradition, thus she/he has already had full of authority to attend and share materials portion of the ceremony in all ceremonial events. So she/he already has got the right and responsibility in all ceremonial events hold within *Dalihan Natolu* (Three Pillar System).

Commonly, Umpasas in a wedding ceremony among others:

Dangka ni hariara ma

Tunggo pinangait-aithon

Sai tubu ma anak dohot boru

tongka panahit-nahiton.

The theme of this Umpasa is that, the speaker man and his group (from the bride's side and the wife taker's side) greatly expects that the couple will get children male and female all safe.

In the marriages based on the tradition there is parents' responsibility to their children according to the philosophy of the Toba Batak Society on marriage saying and sound:

Magodang Anak ingkon do pangolihononhon

Magodang Boru ingkon do pamulion.

It means that male adult sons must get married, and adult female daughters Batak must be married off, on occasion to conduct the cultural ceremonial events in a wedding ceremony.

Traditionally, there are stages leading toward marriage ceremony in the Toba Batak society:

1. *Marhusip* (Whispering): where the groom's side directly consults the bride's side on the dowry, usually only very close relatives are invited.

After the young people have already known and shown their love for each other thus they will make a plan to form a new family. They will express their wishes first to their parents. If their parents accept their wishes, the would-be-groom's parents will consult the would-be-bride's parents home on the wish. This discussion is called

Marhori-hori Dinding or Marhusip (Whispering). This consultation is held to talk about all the primary plans for the wedding ceremony in addition to the dowry. Commonly, this event of Marhusip is held at the would-be-bride's home.

2. *Marhata Sinamot* (Discussion on the bride's price)

Commonly this event is combined with *the Martumpol* in a church. *Martumpol* is an event of engagement the formal according to Christian marriage, where the bride's father and the groom's father plus two other witnesses from both sides allow their consent to the engagement in front of the priest. *Marhata Sinamot* is a small party attended by about 150 guests from both sides attended by the representatives of *Dalihan Natolu (DNT)* also from both sides. The groom's family and their relatives are called "*Raja Ni Boru*" (or king's of the wife taker) and the bride's family and relatives are called "*Raja Ni Hula-hula*" (or king's of the wife giver). Here is where the dowry made public, the wedding day, the number of invitee, the venue of the party, what animal to slaughter, the procedure of dividing the portion of the slaughtered animal and how should the bride's price be given.

3. *Marsibuha-buhai* Event (Opening the Wedding ceremony)

Prior to the wedding ceremony on the day of the event, *marsibuha-buhai* begins with both sides (very few chosen people) having breakfast together at the bride's home about 9 o'clock am. The meaning of *Marsibuha-buhai* is to make the marriage public by the speaker of the groom's side that beginning from that very day. They now acknowledge that the groom's side has established /opened a new relationship (with a new relative) through marriage and express their wish and expectation that

this marriage be blessed by the providence. There after, the two sides go to church to make the marriage and the couple become one blessed by God.

4. Marriage Blessing

Commonly, this event starts at 10 or 11 o'clock am and lasts for an hour. This is the time the Priest delivers his sermon to advices and hopes the couple to become a true Christian family, be blessed by God, be devoted to each other in times of trails and temptations until death do them a part. Thereafter, the church attendants follow the couple to the venue where the customary ceremony is conducted.

During this discussion on the bride's price, it is agreed too, that the custom system of presenting the dowry may be of two types:

1. If *Sinamot* (The bride's price) is given completely together with the ceremony cost is called "*Sitombol*" meaning "whole" which means the ceremony is called "*Dialap Jual*" (the bride is picked up from her parents' home), in which after the ceremony, the bride does not return home to her parents'.
2. If *Sinamot* (The bride's Price) is given only "*Tuhor Ni Boru*", the ceremony cost is not included in that the whole ceremony. This ceremony is called "*Taruhon Jual*" (The bride together with her family will meet the bridegroom and go to his home).

If the ceremony is the first choice (*Dialap Jual*) thus the preparation of the ceremony will be arranged by the bride-side. On the other hand, when it is the second choice (*Taruhon Jual*), the preparation of the ceremony is arranged by the bridegroom's-side.

All the guests will bring gifts to the new couple now seated in the groom side facing the bride's parents, relative and all the inviters. The gifts can be divided into two kinds namely:

- a. If the guests are from the groom-side, they will devote the contribution in the form of money in which is called "*Tumpak*" received after the wedding lunch is over.

This kind of contribution event is called *Manjalo Tumpak* (accepting the contribution).

- b. If the guests are from the bride-side, they will give rice (*Sipir ni Tondi*) or (the strength of the spirit symbolizing the vitality of the human spirit). The receiver of this rice depends on who prepares and arrange for the ceremony, i.e the bride side or the groom side.

2.3.2 Funeral Ceremony in Toba Batak Society

If someone's deceased (*Monding*), she/he must be buried based on his/her condition or status tradition. In the Toba Batak Society, if someone has paid up the dowry to his/her *hula-hula* during his/her live and when he/she passed away, he/she will receive a customary obligation from his/her *hula-hula*. Therefore we often face problems if someone passed away before paying up the dowry or holding the customary wedding party, we will not know how she/he will be buried.

There are some types of death in the Toba Batak Society, namely:

1. *Tilahaon* (The death of children)

If a boy or a girl dies, his/her parents are called " *Tilahaon*" (lost a child). *Tilahaon* (losing a child) is divided into *Martilaha Na Metmet* and *Martilaha Na Magodang* (The death of young girl/young boy or old girl/old boy). There is no cultural or ceremony preparation in children's death. Yet DNT- side *Hula-hula*, *Dongan Tubu*, *Boru* and *Dongan sahuta* should come to attend the body of the boy/the girl while giving consolation words and contribution of money to his/her parents.

2. *(Na) Mate Purpur* (Death without descendant)

In Batak motto "*Anakkonhi do hamoruan di ahu*" means my children are my wealth. This statement describes how poor we would be if we have no children. The wealth is not only measured by the happiness of one family, or persuasion material things. Therefore one family without a child and then one of the spouses died old, the death is called "*Mate Purpur* or *Parmateon Siranggapuri*", (death without a child) the death is called *Siborgat hau naso mardakka, so marranting so marbulung*. It implies that the death is like cutting down a tree without a bough, a branch, a twig nor a leaf. The death of a childless husband is called '*(Na) Mate Punu*'. Instead the death of a wife without a child is called '*Na Mabalut Jonjong*'.

3. *(Na) Mate Mangkar* (the death without grandchildren)

The term of "*(Na) mate mangkar*" means when a husband or a wife died but they have one or two married children have no children yet. Therefore, their death is considered out these not having grandchildren or the third generation.

4. *(Na) Mate Sarimatua*

The term “*(Na) Mate Sarimatua*” means the death of a husband or a wife that already has children from their sons and daughters but one of the sons or daughter is still single. *(Na) Mate Sarimatua* is the death in which the situation where one of the children is not married. In other words, one or two of the second generations is / are not yet married.

5. *(Na) Mate Saur Matua*

The term “*(Na) Mate Saur Matua*” is the death from husband or wife that already have children and grandchildren from all their children. All their children have got married. *Na Mate Saur Matua* is a release where the dead person’s worlds or social responsibility is completely fulfilled. *Mate Saur Matua* is the death that is greatly wished by the Toba Batak people. The death is a longed for release as the dead person does not leave any worry to the family because the children have husbands or wives and children etc.

2.4 Umpasa in Toba Batak Society

Umpasa is a literature form in the Toba Batak society that is always used in each ceremonial event. Umpasa is like a poetry or poem. The theme of Umpasas are invoking, requesting or wishing for the Lord’s blessing.

Umpasas in the Toba Batak culture have three stages or phases as the following:

1. An introduction after having meals together.
2. A prelude to solemn speaking during ceremonial events.

3. An introduction in *Marhatu Sinamot* (an event to discuss the bride's price prior to the wedding ceremony).
4. A prologue to presenting the Ulos (*Mangulosi*).

All the words in the Umpasas do not have similarity in meaning to the next words since each words content and context of the Umpasas is aligned with the event for which blessing, consolation or advice in it is expected to shower the people concerned. An Umpasa is like poetry. Umpasa can be changed according to the ceremonial events or the cultural events. For instance, the closing in a wedding ceremony or even in bereavement.

Sahat- sahat ni solu

Sahat ma tu bontean

Sahat ma hita lelung mangolu

Jala sahat tu panggabean

When interpreted to the Indonesian language:

Kayulah biduk

Sampai ke labuhan · pantai

Tanjutlah kita hidup

Mengecap / menikmati kemakmuran

Which implies, may the Lord bless our daily life to enjoy success and prosperity.

This Umpasa can be changed to other ceremonial events, for instance:

Sahat-sahat ni solu

Sahat ma tu bontean

Sahat ma hita saur mangolu

Alai musunta marragean

When interpreted to the Indonesian Language:

Kayuhlah biduk

Sampai ke labuhan . pantai

Lanjutlah umur kita di dunia ini

Musuh kitalah yang berantakan

Which implies, in this life we must walk together with the Lord, so that we have long life and do not have any enemy in this world.

Umpasa also can be modified so that the theme of Umpasa can become more interesting, such as:

1. *Ompu Raja Ijolo*

Martungkot siala gundi

Pinungka ni angka Omputta parjolo

Sihuthonon ni hita na di pudi

When interpreted to the Indonesian language:

Raja kita yang pertama

Bertongkat siala gundi

Rintisan nasehat raja kita yang pertama

Wajib dituruti/diikuti oleh orang-orang sekarang.

This Umpasa is modified to:

Ompu raja Ijolo

Martungkot Siala gundi

Angka nauli pinungka Omputta parjolo

Sihuthonon ni hita na parpudi.

When interpreted to the Indonesian language:

Raja Kita yang pertama

Bertongkat siala gundi

Semua nasehat /rintisan para pendahulu kita yang bagus

Wajib kita ikuti dan laksanakan

The theme of this Umpasa means that all advice /messages which given by our forefathers or the first Batak's king should be upheld by the Toba Batak society in their daily life.

2. *Bintang na rumiris*

Ombun na sumorop

Anak pe riris

Boru pe torop

When interpreted to the Indonesian language:

Di langit bintang bersemarak

Di bumi embun mencecah

Anak lelaki berbilang banyak

Anak perempuan berlipat jumlah

One more stanza is added to this Umpasa that make it interesting:

Bintang ma na rumiris, ombun na sumorop

Toho rondang ni bulan

Anak pe antong riris, boru pe torop

Angka siolo Tuhan

When interpreted to the Indonesian language:

*Di langit hanya bintang yang bercahaya, di bumi embun mencecah
 Pada waktu bulan purnama bersinar di musimnya
 Anak lelaki benar-benar banyak jumlahnya, begitupun anak perempuan
 Semua anak tersebut takut pada Tuhan*

The theme of this Umpasa implies that a great expectation is put to their children so that they should fear God for His blessing to them. They must follow all God's commands and love each other as they love themselves.

Umpasa can also be modified to suit modernization of the Toba Batak society such as:

3. *Manggoreng di balanga
 Mardisir mardosor
 Sui tubu ma angka boru na gabe sarjana
 Dohot angka anak na gabe professor.*

When interpreted to the Indonesian language:

*Menggoreng di kuali
 Berbunyi sangat nyaring
 Kiranya anak perempuan yang lahir bisa jadi sarjana
 Dengan anak laki-laki yang jadi professor*

The theme of this Umpasa is a wish /a hope to their sons or daughters to become a scholar and professor.

4. *Nangkok dalam tu Berastagi mamelok dalam tu Parapat
 Tuat dalam tu Medan*

Sai unang ma hamu murdalan pat

Nueng ma nian parmotor sedan

When interpreted to the Indonesian language:

Jalanan mendaki ke Brastagi

Menurun jalan ke Medan

Janganlah kiranya anda berjalan kaki

Hendaknyalah memakai mobil sedan

The theme of this Umpasa is on improving our life for the future where we must work hard to improve our condition.

2.4.1 The Philosophy of Umpasa Batak (Batak Speech)

From the writer's observation at a wedding ceremony and also in giving the name to a baby (*Mamampe Goar*). When the wife giver presents Ulos to the new couple, this is where that interests the writer. Umpasas are enunciated in various modifications, a kind of oral literature among Toba Batak, with same sort of expectation bestowed to the new couple. The procedure is introductory words from the parents of the bride must be the first to present the specific Ulos to the parents of the groom and when this Ulos is being turned round the groom's parents, the bride's father holds the fringers, of the Ulos (as a symbol of uniting the couple in the solemn hope). Umpasa is a kind of literature of the Batak Toba in which is often used in the Batak Toba society during cultural ceremony. DM. Aruan (1977: 56) said that Umpasa and Umpama are both literature forms of Batak Toba that are always used in the Toba Batak society.

During ceremonies whether in joy and sorrow Umpasa fitted to the situation will always be used by the Batak ceremony leaders.

Sotaronggal Simanjuntak (1978: 67) holds that the sources of Umpasa come from a collection of rules and regulations contained in the Batak pustaha called "*Patik*". It used to be conventional, but now some have tried to write books on this norm to future generation.

In the dictionary of Batak Toba culture (Marbun, 1987), it is said that the understanding of Umpasa, a language in the form of a poem contains prayers or blessing. Umpasa looks like a poem that invokes blessings of the Lord (*pasu-pasu*). So the similarity of opinions between Marbun's and Simanjuntak's on the content of umpasa that is, that both of them beseech the Lord's blessing.

Nowadays misinterpretations on enunciating or reiterating Umpasa, in the Toba Batak festivities often happen that both Umpama and Umpasa are the same. Both forms of literature are widely different (Sihombing, 1987: 9). The writer observed that during the presentation of Ulos sometimes the presenter uses Umpama although he should use Umpasa, such as:

Diorong asu do na so ompuna

Paniseon do halak di na so padanna.

This is an Umpama, because sometimes an Umpama is heard like an Umpasa.

It may be concluded that an Umpasa in general consists of four stanzas, rhyming a b a b or aa bb, in the form of a verse whose contents centers around exhortations, invocation, for blessing, help, advice, inspiration, and the like. While an Umpama is a

proverb or an adage, usually presented in a few words referring to advice, example, comparison, etc.

For example: (Sihombing, 1987:15)

Bintang na rumiris

Ombun na sumorop

Anak pe riris

Boru pe torop

When interpreted to the Indonesian language:

Di langit bintang bersemarak

Di bumi embun mencecah

Anak lelaki berbilang banyak

Anak perempuan berlipat jumlah

This Umpasa means that a hope to have many children, which is frequently said during the wedding ceremony to the new couple, whereas Umpama is a motto/proverb in which contains advice.

For example:

Marluga sitindaon mangaloasi sigapiton

Tu jolo nilangkahon tu pudi sinarithon

When interpreted to the Indonesian Language:

Sambil melangkah maju ke depan

Hendaknya pikirkan pula ke belakang

This Umpama is a proverb in which gives advice to us not to be hasty in making a decision.

2.5 Ulos in Toba Batak Society

In the Toba Batak Society, {*Ulis* in the Karo Batak language, *Hiou* in Batak Simalungun language (Siregar: 1985)} holds an important role in every cultural event such as in a wedding ceremony or a funeral ceremony. This traditional cloth (Ulos) is still used until now by man or woman in each of the cultural events.

In the Toba Batak society, presenting ulos (*Mangulosi*) is an important thing in conducting and completing the cultural event. North Sumatera or to be specific Tapanuli is a region where Ulos is produced. Many varieties of Ulos with different color and beautiful forms with unique design in fine thready are fascinating. (1) Traditionally Ulos is a piece of cloth worn by a man or woman in the ancient time. The missionaries introduced pants and dresses to the ancient Batak during the christianization era in which looks more practical and attractive to the Batak and then these were adopted used until today. (2) To look and admire, Ulos can describe the elements of a close relationship with belief, prayers to the Lord and praise His creation. Ulos has high value in cultural events of the Toba Batak society. It is not possible, when we talk about the Toba Batak culture without having to discuss the roles of Ulos. Ulos is one of the identities of the Toba Batak culture. Presenting an Ulos is subject to rules, we cannot present it as we like but we should follow the rules of presenting Ulos. The rule specifies that it should be presented whose position is the highest for oldest in generation in a close family relationship with the receiver of Ulos. They are:

1. *Hula hula* (close *Hula hula*, *Tulang* {maternal uncle}, *Bona Tulang*, *Bona ni Ari*, *Tulang Rorobot* and all *Hula hula* group from the same family name)

2. *Dongan tubu* or siblings of the highest level (Father, Grandfather, Father's brother / Grandmother's brother or sister).
3. *Pariban* the highest level (Aunty {*Namboru*}, Mother's sister).

In society, someone will receive Ulos during his lifetime at least three times namely:

1. When he/she was born to this world and given a name.
2. Wedding day.
3. On funeral time.

These are such kinds of Ulos that bear spiritual meaning and high values in every cultural event such as *Ulos Ragidup*, *Ulos Sibolang*, *Ulos Ragihotang*. *Ragi Idup* is the highest degree of all Ulooses, because it can only be presented in manages (by the bride's parents to the groom's parents) and before funeral time from the wife-giver side on condition that the receiver deceased become a grandfather or grandmother. *Ulos Mangiring*, *Bintang Maratur* also often is used in the cultural events (ceremonial events) as *Ulos Parompa* or *Mamampe Goar* can be included as *Ulos Panoropi*. *Ulos Sadum* and *Ulos Sitoluntuho* can be used daily as a scarf.

2.5.1 The History of Ulos in Toba Batak Society

The history of Ulos in the Toba Batak society is based on a myth in which Ulos was the first time designed by the legendary Siboru Deak Parujar that is Batara Guru's daughter, with which she was born with a piece of white cotton-plant together with an iron stick. Siboru Deak Parujar was the designer of Ulos. She has five brothers and her fifth brothers having skills of their own since they were born. From

the myth, it was learned that Siboru Deak Parujar created Ulos by spinning cotton-plant and weaved it to become a piece of Ulos in order to become a cover of a book (the book was made from wooden bark) is carried by her brother when he was born (Siregar: 1985).

In another case, Tampubolon (1986: 67) wrote:

“Dungi ditonun ma i asa adong langkop ni pustaha ni ibotona Datu Tatan Debata, jadi saluhut nasa goar-goar ni nasa ulos ndang na so disi dijadihon si Deak Parujar”

Which means: she weaved it to make a cover of his brother's book, Tatan Debata's book. The Ulos here was made by Deak Parujar and therefore, without her help Ulos won't exist.

Tampubolon (1986) mentions three symbols in Toba Batak society, namely:

- An ulos (cloth)
- *A Pustaha* and
- *A piso* (lance)

According to several myths: the cloth is a symbol of the underworld life. Ulos is given by *Hula-hula* to *Boru*. It means that Ulos is a symbol of the underworld. *Pustaha* is a symbol of the upper world and *Piso* is a symbol of the middle world.

Batara Guru had five sons and a daughter. His first son was named Datu Tatan Debata who was born with *Pustaha* and *Piso* (lance). He was known as Bapak Ilmu Kedukunan (Magic Expert). The second son Porhas Sojuangon, he was known as Bapak Pertanian (Agricultural Expert). The third son Datu Baragas, he was known as Trade Expert, the fourth son Guru Sobalosan, known as a builder of Batak Music and the fifth son Jugia Mataniari, known as Art Expert in iron and an inventor brass

music. While his only daughter Deak Parujar was born with an iron spindle and cotton -plant is believed as the inventor of weaving art. Deak Parujar wove a piece of cloth for the first time to cover his brother's book (Sinaga: 1987).

Sinaga (1987) described that Deak Parujar wove a cloth of the yarn that she had spun, in which to wrap the *Pustaka* of her brother Datu Tatan Debata. Tampubolon(1986: 23) mentions that the way of making Ulos is very unique and includes primitive instrument has a high art value. The process of Ulos making takes a long time. Generally, the material of Ulos is the same that is from a kind of yarn in which is spun from cotton-plant. To give the colors to Ulos derives from a kind of plant (Nila) that is boiled in a cooking-eathern pot. Then the result of the boiling this plant blue and white colors are mixed with limewater for a while, which is later stirred until the color smoothed. In order to achieve the proper color thus we mix the cloth until the color is suitable.

When the expected color is achieved then it will be dried to make it look starker. But before that, the yarn is boiled together with rice. After the rice starch penetrates into the yarn it will be hung to dry. Generally the making of Ulos is the same. The difference is only in the pattern or symbols from each Ulos.

2.5.2 The Types of Ulos Batak

Ulos Batak in this research functions as:

1. As the weave cloths of traditional in theToba Batak society.
2. As a symbol for every gift of hope that the recipient be kept warm and consoled from *Hula-hula to Boru* (Marbun and Hutapea (1987).

On the other hand, Sihombing (1986: 78) postulates that Ulos is a kind of woven cloth of Batak people in which is made as a love symbol.

The symbolic function of Ulos is to give warmth to our body and spiritual blessing and consolation one of the reasons why presenting an Ulos is always accompanied by Umpasas. Ulos is presented during in *Mangulosi* period according to the ideal of the presenter (Presenting of Ulos) because our soul might be protected from black magic, but on the other hand, be blessed by the Greatest Creator (*Mulajadi Nabolon*). Our soul is believed by the ancient Toba Batak people needs this Ulos presented to sons and daughters in order that, that might show heroism and strength to fight back black magic. Previously, Ulos is a piece of cloth woven according to the needs of cultural events. In the culture of Toba Batak Ulos means and symbolizes protection and blessing to the soul of the recipient.

Presumably, based on the concept *Ulos Tondi* (Ulos for the soul) in the cultural events/tradition of the Toba Batak implies some request to the greatest creator (Prior to christianization of the Toba Batak) that He blessed the recipient of Ulos in many a different ways. Based on this concept, it may be argued that the Lord's blessing comes to Batak ethnic group because God is exalted and implored through the use of Umpasas. As the writer observes on a wedding ceremony in presenting a piece of Ulos, the presenter always reiterates an Umpasa to the receiver of Ulos.

Ulos in the Toba Batak society consists of three types, they are:

- a. *Ruji-ruji Ni Sinamot*
- b. *Ruji-ruji Ni Partinandaon*
- c. *Ruji-ruji Ni Ngolu*.

A. The types of Ulos of *Ruji-ruji Ni Sinamot* as followings:

1. *Ulos Sibolang*
2. *Ulos Sibolang Pamontari*
3. *Ulos Bolean*
4. *Ulos Sitolutuho*
5. *Ulos Surisuri*
6. *Ulos Mangiring*
7. *Ulos Sunsang Maratur*
8. *Ulos Simarpusoron*
9. *Ulos Ragi Idup*
10. *Ulos Sadum Narara*

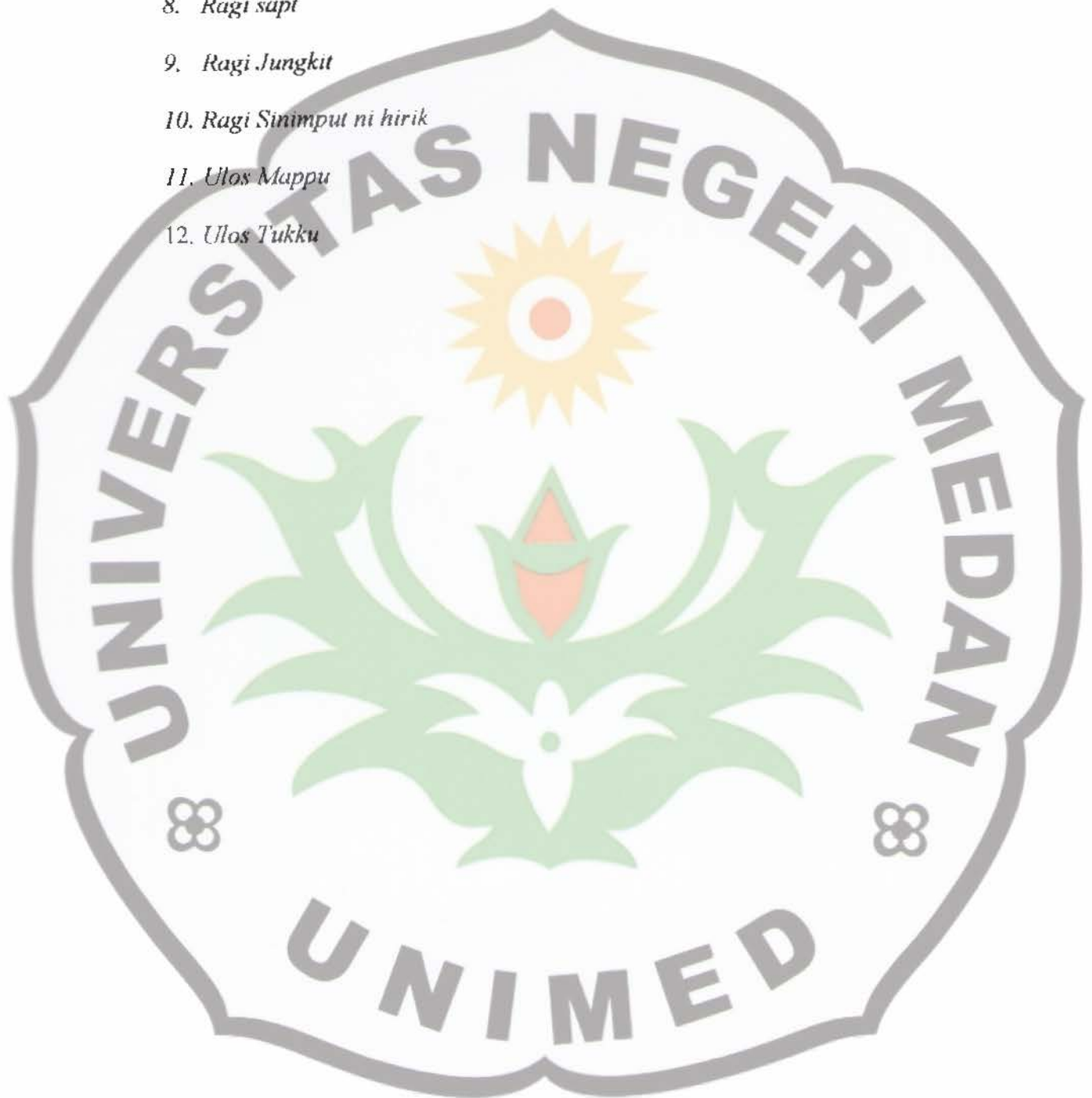
B. The types of Ulos *Ruji -Ruji Ni Partinandaon* as followings:

1. *Ragi Haen*
2. *Ragi Huting*
3. *Ragi Hotang*
4. *Ragi Bomban*
5. *Namarsimata*

C. The types of Ulos *Ruji-Ruji Ni Ngolu* as followings:

1. *Jugia na sora pipot*
2. *Lobu-lobu*
3. *Simarambusang*
4. *Ragi Pane*
5. *Ragi Hati rangga*

6. *Sampuborna*
7. *Ragi sidos-dos*
8. *Ragi sapt*
9. *Ragi Jungkit*
10. *Ragi Sinimput ni hirik*
11. *Ulos Mappu*
12. *Ulos Tukku*



2.6 Theoretical Arguments

In the writer's opinion the relationship between Umpasa and Ulos in the Toba Batak society cannot be separated from the Toba Batak culture. The case can be proven based on the writer's observation when she started to get interested in the Toba Batak culture/tradition particularly in presenting of Ulos on the three different events such as baby's birth ceremony, wedding ceremony and funeral ceremony. In fact, there are types of Ulos in those three different events. Then Umpasas addressed to the recipient at each of time three events also concerned with the types and the role of Ulos. The observation plus interview in a wedding ceremony in the Toba Batak society prove that the groom's parents on receiving Ulos and coupled by Umpasa by the bride's parents are intended to unite two the different families through marriage and the Umpasas are taken as the seal. If the relationship between both Umpasa and Ulos do not have theme or goal, thus the presented Ulos to the bond has no meaning at all in the events. When Ulos is given to someone, it must be accompanied by reiterating Umpasa for each relevant cultural event. Therefore, for the presenter and recipient, there is a close relationship between the presented Ulos and Umpasas for each relevant cultural occasion. The Toba Batak philosophy still adopted even today says that blessing of the wife-giver would keep us for seven generations the reason for the wife-takers to respect and honor the wife-giver's side.