CHAPTER I

INTRODUCTION

1.1 Background Of the Research

Batak community is one of the tribes found in Indonesia which is originated from Tapanuli, North Sumatra. It is divided into 5 sub-ethnics; one of them is Toba Batak community. The Toba Batak tribe in the past was located in the Toba area which was dominated by the Toba Batak tribe, for example Samosir, Tarutung etc. This community has law, habits, culture, arts, and literature itself. Batak Toba community is also known as the tribe that has been held its citizen with their own law and tradition cultures in all the part of society living started from birth, marriage and death tradition. This sub-ethnic of Batak community also has many of their own wisdom expressions like umpasas, pantuns, philosophies (*Umpasa in Toba Batak Language),* poetry of songs and others that usually used in all the ceremonies held in Batak Toba community.

The geographical location of Batak Toba Langugae is in the middle or the center of all other Batak geographical areas. Nevertheless, Batak Toba Language can be said not to be influenced by the language around it. According to Silitonga et al. (1976: 2), this is made possible by the state of the area itself, which is bounded by mountains and the Lake Toba region. As mentioned in Sitanggang (1996: 26) the Toba Batak people, especially those living in the North Tapanuli area, use the Toba Batak language in their daily lives.The Batak Toba Language area can be divided into four regions, namely Samosir Island, Toba Holbung, Silindung / Pahae and Humbang.But the times are growing, and many children or

1

descendants (the generations) of the Toba Batak community want to develop and want to be more advanced. Due to the strong reason, the descendants of the Toba Batak community began to migrate to the capital or urban areas that were more advanced and modern than in their hometown. This is because the persistence of the Toba Batak community developed outside of his hometown, the Batak community, especially the Toba Batak community is considered a tribal child who is able to adapt and adopt wherever they are. With this, the Toba Batak community has the symbol one of the animals on this earth such as the lizard. Lizard is considered a kind reptile that can live wherever the lizard is located. The intention is to want to mop or be on the wall of any house, lizard can live and breed. Thus, the Batak community is also symbolized by the lizard reptiles, which means that wherever the Batak community goes from his village or wanders, the Batak tribe will have no difficulties in adapting. So, the Toba Batak community can work without any help wherever they are.

All tribes commonly have great respect for their parents for example the Toba Batak people are very respected to their parents. Wherever they are, the amount of advice which are given by their parents have to beremembered wherever they are. Sitanggang(1996: 68) says"The advice of ancestors is passed on by members of the community on an ongoing basis from one generation to the next". Citizens who dare to dismiss ancestral advice are considered to be in violation of the order of life being described. It is related to the belief that adat is inherited by the predecessors. It is taken from the book of "*Mulajadi NaBolon*". This is because all the descendants of the Batak people are always called *Raja or*

King. Son is namely as Anak ni raja, and daughter is namely as boru ni raja. That is why all the descendants of the Batak tribe were very obedient to their parents, because all their offspring were spoiled or treated like a king.

Batak Toba people usually respect their culture, this culture is meaningdull and loved by Batak people. The culture that are always celebrated are marriage, birth, seventh month pregnancy, entering house and many more. However in this research the researcher only focuses on wedding ceremony of Batak Toba culture. The culture of Batak Toba is one of the cultures that is still living in Indonesia. Batak Toba has a philosophy called Dalihan Na Tolu (three-legged furnace) which is connected with the social relationship (Sinaga, 2012). It has three parts, somba marhulahula (respect for the wife's family), manat mardongan tubu (be careful with the same clan) and elek marboru (showing kindness for daughters). Hula-hula is the greeting to the parents, and brothers of the bride. Dongan tubu are people who have the same clan with suhut (bridegroom's family) and Boru is the husband's family. From the three components of Batak Toba the most dominant is Hula-hula, which is dominant because the Hula-hula is very decisive in all indigenous activities of Batak Toba community.

A wedding ceremony is an important thing in traditional rituals for Batak Toba society. Batak Toba society conduct special traditional rituals for those that marry. According to Sinaga (2012) traditionally, stages are leading toward marriage ceremony in Batak Toba, they are Marhusip (limited discussion), Marhata sinamot (discussion on the Bride's dowry), Ulaon unjuk (marriage ceremony).

Out of three (03) stages are leading toward marriage ceremony in Batak Toba, the researcher is interested only one stage of them it is namely, in Ulaon unjuk (marriage ceremony).

The reason the researcher chose this stage because of firstly, the researcher was interested in doing this research because based on the researcher had observed and based on the previous research, culture values in wedding ceremony by Hula-hula utterances never examined before. Then in this research, the researcher observed the cultural values of Batak Toba in the wedding ceremony by Hula-hula utterances and it was focusing on giving tradition Batak Toba cloth worn covering shoulder event (mangulosi) to the groom's family (boru). It consists of nine cultural values namely kinship, religion, extended family, respect, wealth, modernization, justice, nurture and conflict (Harahap & Siahaan, 1987). Finally, the researcher would like to proof that she really loves her Hula-hula and wants to dedicate.

In this research, there are three gaps or discreapancy happens namely social gap, theoretical gap and research gap. Social gap discrepancy means a discrepancy between a social and the culture itself which coses the young generation relucten to get involve in that culture which leads finally to be unawear of the culture. For example, if the young generation do not care of Batak Toba culture automatically the Batak Toba culture will extinct or death. Theory gap discreapancy is a discreapancy between theory and the culture itself which tends the culture missed some knowledge, skills and attitude itself. Since, this research concern of textual meaning so, it will discuss about theme and rheme

from Hula-hula's utterances. A theme refers to the subject of the topic being researched, the point of the report, and the clause's concern. Rheme refers to the rest of the information, the territory in which the theme is formed. Theme is defined by Halliday (1994: 38) as:

what the message is concerned with: the point of departure for what the speaker is going to say

For example in sentences such as:

The man told me where to go

The theme is *The man* because that is what the sentence is all about.

The rheme may be defined as:

everything else that follows in the sentence which consists of what the speaker states about, or in regard to, the starting point of the utterance (Brown and Yule, 1983: 126/127).

The term rheme is another communicative category, not a grammatical one. The grammatical term with which it is sometimes confused is predicate which is defined as the part of the sentence which says something about the subject. So, for example the underlined parts of these sentences are the predicates:

Yesterday, Paul went for a walk

Surprisingly, she refused the job

Because they tell us about the subject of the sentence. However, seen communicatively, the rhemes of these sentences are: *Paul went for a walk* and *she refused the job* because raising the adverbial to the front of the sentence has

marked it as the theme and all that follows, including the subject of the verb is the rheme. In this case, we actually have a different sort of theme in the second sentence, called an interpersonal rather than topical theme (realised with the word *surprisingly*) because it expresses how the speaker feels.

Reseach gap discreapancy is discreapancy between the researcher and the purpose of the research. To sum up, it can be said that the discrepancy gap on this research can be proofed between verbal and non verbal communication. To make it clear, verbal coding is a code that is use in written and spoken communication between one another. For example, Batak Toba culture can be easly understood by Batak Toba people or the people who are not Batak but know or learn about Batak cultuire itself. Whereas, non- verbal coding is a code that can be interpreted as what the people like to do, for example in Batak Toba culture rice used for blessing (boras sipirnitondi), this rice is always given for anyone who needs to be blessed. The giving of rice or boras sipirnitondi can be interpreted it depends on when, where and who gives it. If, it is given from parents to their children in the house it means the children are hope to be happy and welfare forever. On the contrary rice for other people can mean rice for eating. On in other words the meaning of rice depends on the situation.

In this research, the researcher finds out the gaps lied on the Batak Toba culture competency (knowledge, skills, and attitude) of Batak people interpretation and the way of Batak peoples communication.

The reason of the researcher choose this topic because of several reason, firstly the researcher wants to dig up more about Batak Toba wedding ceremony.

Secondly, the researcher is eager to know how much the young generation likes or loves Batak Toba the wedding ceremony. Finally, the researcher would like to introduce the Batak Toba wedding ceremony to other ethnics in or out of Indonesia.

However, what the researcher hoped from the reasons produce different reality or expectation such as first of all the unexpected budget, it means that in every cultural Batak Toba ceremony usually may spend more money than predicted. Compare to making a common event. As a result of this, it makes Batak Toba people relucten to make an event with Batak cultures. Then, it caused by long time consuming. In Batak Toba event usually spend almost a day, so for some people this can make feel bored or waste time and energy as well. Finally, it caused by the sifting of a new religions belief. According to the believers of new religion attending Batak's events now days can cause wasting too much time because, for the believers believe in God is better than wasting time too much for Batak Toba culture events and it against the rules of commandments of Gods.

In related to this research, as Pardede, Chrisna Ratnawati (2016) cites that in "An Analysis of Signs Found in Batak Toba Wedding Ceremony." in her research. it contains a study of signs in Batak Toba wedding ceremony such as the meaning of the signs and the correlation of the signs to Batak Toba way of life. Batak Toba is not the new culture to hear but until this time many of people don't know about it. From the statement, the researcher can conclude that eight signs in Batak Toba wedding ceremony namely boras, boanboan, lagetiar, dekke, tumpak, jambar, ulos and tumpak. The meaning and the correlation of the signs to

Batak Toba way of life are strrengh, love and care, openness, fertility, financial support, family bond, warmness of soul and politeness.

Furthermore, Simanjuntak, S. (2018) writes umpasa is the type rhyme in kesusastraan the Batak Toba. Umpasa usually used in every ceremony education customary. In the wedding ceremony the community Batak Toba, umpasa always conveyed in stages marriage Batak Toba. Delivery of umpasa in traditional ceremonies marriage Batak Toba in general not dependent on the Raja Parhata , but family members especially the hula-hula. Delivery of umpasa also based on the principles of "Dalihan Na Tolu". The use of umpasa will be never free of traditional ceremonies marriage Batak Toba because umpasa that was delivered at the wedding ceremony customary Batak Toba having a meaning that is as prayer , blessing or request to of the lord against family of his bride or wholly. Example :

Di ginjang do arirang

Di toru panggaruan

Unang di hatai sirang

Molo dung marhajabuan

The umpasa spoken by the parboru/hula-hula party giving ulos to the bride and groom. The meaning of the umpasa is for the bride and groom to have a happy family, have offspring and be faithful until death.

Pasaribu (2018) in his research entitled "The Function And Meaning Of Umpasa In Toba Batak's Traditional Wedding Ceremony" describes Umpasa is used in Toba Batak's traditional wedding ceremony to refine and beautify the language. This shows a sense of mutual respect between host and invited guests,

especially between hula-hula (the wife giver) and boru (the wife receiver). Of all the umpasa presented at the Toba Batak traditional wedding ceremony, the meaning and function of umpasa is usually used to show: blessing, respecting, praising, advising, thanking, agreeing, expecting, opening and closing.

Based on discusses of previous studies, it can be concluded that there significant different of this research for previous ones. The difference lies on types of theme on umpasa and on how theme and rheme realized on umpasa at Toba Batak Wedding Ceremony in Pematang Siantar. This research only focus on umpasa from hula-hula on Bataks'wedding ceremony (ulaon unjuk) in Pematang Siantar.In Toba Batak custom, Hula-hula is a family from the wife's side. Husband calls Hula-hula as King. Because of this, there is an expression in Batak custom "Boru niRaja" which means Daughter of the King, because basically the Batak tribe is descended from previous Batak kings.

There are some verbal and non- verbal communication always appear in Cultural Batak Toba ceremony. Verbal communication means an activity that use umpasa in this case. Whereas, non- verbal communication means a communication which is symbolized by a sign, which marked by a dead object. For instance, coffin, a kind of a long box which use to buried a dead body. In addition to highly respecting their parents, the Batak tribe is also highly respected to the cultural customary that they have had since time immemorial. These customs refer to laws that have been regulated and obeyed long ago. Furthermore, Sitanggang (1996: 40) says"The Law was created of course with the intention that people obey it". However, legal sanctions can be avoided if the

parties to the conflict, for example, are willing to be reconciled in an adat meeting. In order to avoid a fight, customs are a law that must be obeyed by all the Toba Batak people.

As the cultural value system says that to be the highest and most abstract level of customs. It states because cultural value is the concept of everything that lives in the mind of most citizens. The form can be an aspect of life that is considered valuable, and important in life so that it can be treated as a guide for the lives of its citizens (Koentjaraningrat, 1986: 190). As a concept, the nature of cultural values is very general, the scope is very broad, and usually is difficult to describe rationally and concretely. Generally, the cultural value in a culture is within the emotional realm of the citizens' mentality or behavior.

Culture considers as the citizens of the community have been infused with cultural values that live in the world around them. Thus, the concept becomes a part of life and is rooted in the nature of his soul. However, Koentjaraningrat (1987: 2) says that the culture of a tribe in the world can be studied through three aspects, namely (1) culture as human etiquette, (2) human behavior, and (3) the results of human behavior.

Customs or rules or laws that have been made by the elders of yore which is very noticed and implemented by the Batak tribe. In life, Batak people always have rules or customs that are in accordance with what they have been running for. There are various activities or events in the Batak tribe that must have or Rules. There is a custom that must be implemented by the Batak tribe and there is also something that may not be done (not mandatory). The meaning of this non-mandatory is that if there is no culture (adat in Toba Batak Language), then

there will be no social punishment from the local Batak tribe people. carried out any condition or condition we as Batak people. Or the obligation is birth, marriage and death. While there are also some customs that are not mandatory, for example, (1) entering a house, (2) making a pond, (3) Toba Batak 's wedding anniversary, and (4) graduation ceremony. From birth to death, when a child was not born into the world or still in his mother's womb, the Batak community already had a custom or rules that must be implemented before the child was born into the world, at the age of 7 months the cyanak content will be carried out a seven-month custom or in the Batak community said *Mambosuri*. it means the activities or rules that are carried out after a woman in the Batak tribe has been pregnant for 7 months, then it will be carried out a custom where the pregnant woman will be allowed to eat whatever she wishes she had known. For example during pregnancy pregnant women are forbidden to eat very spicy in order to maintain their contents, then at the seven-monthly event the woman can eat it. After the child is born, the custom will be carried out or the rule is *Maersek-esek in Toba Batak language* which means that all relatives or close relatives are welcome to come to see the child who has just been born. After the child is born and mature, he will plan to get married. When planning to get married there will be customs or rules that are very important to carry out before the wedding runs smoothly. Various methods or customs implemented in the event. Various rituals start from preparing the proposal (marhori-hori dinding in Toba Batak language), marhusip, marpudun saut (fiance), traditional parties (ulaon na gok). Finally is the custom or event of death for the Batak people.

Events or customs that are required are customs where the agreed-upon rules have been carried out from time immemorial to be implemented. Where is the obligation to carry out these customs? That is when there are rules or events that must be carried out in certain places both at home *(jabu)*and building *(sopo)*. For example when the event or carrying out the custom of childbirth the place of use is at home *(jabu)*, while when the wedding ceremony the place used is the House and the building , likewise with death the place where the implementation of the custom is the house and also building.

When carrying out these customs, especially customs that must be carried out, in this case if a person does not carry out the customs that are not required to perform or run the customs, then the person is said to be a person who is not having a tradition *(naso maradat)*. In carrying out the customs there are some things that must be known, namely the presence of guests who come, there are people who understand rules of Batak *(parhata adat)*.

Batak Toba society has three (3) people who play an important role in carrying out the tradition of the candidate known as *Dalihan Natolu*. They are namely people who have an important role in every event or customs of the Batak community. Next, Sitanggang (1996: 20) says "Every traditional activity in the Batak Toba community is always attended by three functional groups within the established social structure". The three elements are (1) dongan sabutuha (In relation to the kinship of donan sabutuha, donan sabutuha is a relationship based on lineage from the father. However, its scope in carrying out a traditional ceremony is even wider, every clan that is considered one ancestor is also

included in the dongan sabutuha classification. From the word "dongan", which means friend, it can be interpreted that their position is equal. Sabutuha is "one father" and "one mother"; (2) hula hula (Hula - hula in Toba Batak custom is the male family of the party wife or mother, which is commonly called tunggane by husbands and bones by children. Hula - hula is a group of people - people whose position is very honored by the wife's clan family. So that, in everyday life we also find a term called somba marhula - hula which means respect to the wife in order to obtain safety and well-being; and (3) boru (our calling (women) to daughters from our bones, our calling (women) to the wives of our brothers. Calling fellow women who are the same age but different clans / boru (marga is the name for men, boru is the name for women).

In daily interactions through the use of greetings that are found by someone to the interlocutors, their position in the Dalihan Natolu social structure can be determined. Correspondingly, language speech can also be determined as befits the relatives of the hula, dongan sabutuha, or boru. Speech behavior is especially seen during the marhata in Batak Toba language event in an adat activity. Boru, for example, based on the kinship structure must not or never gives 'blessing prayers, thanks to the relatives of his hula-hula. Conversely, the subjects can only be conveyed by the hula to the boru or the older person to the younger in a kinship environment.

In the three important person that carrying out the tradition (*Dalihan Natolu*) when they follow the custom or the way that the Batak people are obliged to carry out, they also have to bring something (boanboan) during each

traditional event. When the child is born, hulahula brings rice, boru brings money, dongan sabutuha brings rice and other gifts. When they married their children hulahula brought goldfish, rice and money, the boru brought rice. At the event of death hulahula brought boru rice to bring money while dongan sabutuha brought rice or money (Sihombing, 1989: 39).

Basically, it is usually said or expressed at every traditional Batak event. As stated by Arbun and Hutapea (1987: 13), it is a union of spiritual and social culture that covers various aspects of life, such as religion, decency, law. kinship system, language, art, and technology. for example [1] of Batak at wedding event as follows;

Dangka ni arirang, peak di tonga onan

Badan muna naso jadi sirang, tondi mu marsigomgoman.

means:

Dahan Para bunga pohon enau disadap untuk memperoleh air nira

Jatuh tergeletak ditengah pasar

Tubuh kalian Yang diam tidak Cerai

Arwah Kalian Saling menjaga keselamatan

The meaning that can be described is, we hope that you will become a husband and wife who always stay together, both sorrow and joy, and become a family that takes care of and strengthens one another.

The use of parables is only to beautify the speech, but not infrequently these parables are also used to strengthen an argument not only in matters of custom, but also other matters which are quite important.For example, say parents who say "mumpat talutuk sega gadu - gadu". This means that if the rules or

restrictions do not exist then violations will occur. Indeed, some of the umpasa / umpasa also function to strengthen arguments (pollung) but it is not absolute that they will win if they are involved in disagreements in traditional events.When the customary event of death on Batak Toba Society runs, especially in conveying the hopes or prayers that are given, then what happens is the existence of a given or spoken speech followed by the presence of symbols or signs that represent or describe the aspiration.

We often see and hear Mandok hata (delivering remarks) to the bride and groom at traditional Batak parties, for example mandok hata sian hula-hula, sian bones, sian pariban, from friends and so on.The mandok hata to the bride (nabaru marbagas) usually inserts umpasa. However, in mandok hata there is no obligation to give umpasa.Some people don't even give umpasa, he just conveys words of congratulations and wishes to the bride and groom. However, some people in mandok hata to the bride and groom want to insert one or two umpasa. Umpasa is a Toba Batak rhyme, a part of oral literature that is still alive and plays a role in various aspects of the life of the Toba Batak people. Umpasa is believed to be an expression or a request to God during a traditional ceremony. It means that, the use of umpasa is done when the traditional wedding ceremony takes place as media of communication and supplication to God The Almighty for the groups that take part in the traditional ceremony. The atmosphere will come alive when the speaker from related groups use umpasa fluently and rhythmically while demonstrating his skill as a symbol that the group understands and understands

proper ceremony. "umpasa" in Toba Batak marriage has a

symbolic meaning. The meaning of umpasa compares the characteristics of animals, plants, and objects found around the Toba Batak community. In illustrating the ancestors of the Toba Batak people, the nature and characteristics of the surrounding nature are used as expressions of character and behavior in language. So that umpasa became an oral tradition, especially traditional wedding ceremonies.The meaning of umpasas or *umpasa in Toba Batak language from the* above may you be blessed even more than your your parent and so will your descendant. "umpasa" in Toba Batak marriage has a symbolic meaning. The meaning of umpasa compares the characteristics of animals, plants, and objects found around the Toba Batak community. In illustrating the ancestors of the Toba Batak people, the nature and characteristics of the surrounding nature are used as expressions of character and behavior in language. So that umpasa became an oral tradition, especially traditional wedding ceremonies. Here are some examples of traditional Batak Toba weddings and their meanings. Here are some examples of traditional Batak Toba weddings and their meanings:

a) In the wedding video at second 17 (https://youtu.be/v1tyevwGr M?si=6GAGrbASIZZ8G5Oc), there is Umpasa who is said by parboru/hula-hula Sitorus to give ulos holong to the bride and groom. The meaning of the umpasa is that the bride and groom will have a happy family, live a long life and have many sons and daughters.

Hu boan hami do di son ulos na ganjang,

sitorop rambu jala ulos na hapal

Asa ganjang ma antong umur mu

Marpomparan na torop ma hamu

Maranak Nang mar Boru

b) In the wedding video at second 31 (https://youtu.be/v1tyevwGr-M?si=6GAGrbASIZZ8G5Oc), there is umpasa which is said by one of the parboru/hula-hula Sitorus parties to give ulos holong to the bride and groom. The meaning of the umpasa is so that the bride and groom can quickly have offspring.

Marurat ma tu Toru

Mardangka tu siamun

Maranting tu hambirang

Dililiti andorna tumibu di hamu

The Batak Toba tribe uses their ethnic language in daily life to convey their intended desires and purposes, both among family members and even in community groups. The Batak Toba language continues to develop and functions as a symbol of identity, communication tool, and cultural support for the Batak Toba community. A user of the Batak Toba language must be able to express their intentions to others, to know what will be conveyed through verbal literature, which was born and developed amid during in the Batak Toba community, from one generation to the next generation. One of them is the user of umpama in the Batak Toba language. Presentation of the adage can be delivered directly based on a sudden imagination. Batak Toba's verbal literature is still rarely used, such as umpama and umpasa. This is because the next generation is no longer enthusiastic about literature, as it is influenced by the technology involved. A.

Teeuw (1982:330-331) states, verbal literature still exists today because of the efforts of various researchers, which thinking about original or ancient verbal literature in Indonesia. Umpama and umpasa are part of the Batak Toba's verbal literature. Marbun and Hutapea (1987: 194) state, umpama is literature in the form of verse and adage that contains norms for sanctions, rules, and the things concerning forbidden or abstinence that should be followed. Archer Taylor (1982/1983:6) states, umpama and umpasa are traditional expressions that belong to the people in general and whose creator is no longer known, which contains: messages, advice, flattery, criticism, punishment, questions, and allusions.

Umpasa is used to connect the conversation addressed to the other person in order to refine the way of delivery. This in its delivery is also based on the context (situation) that is happening or taking place. So every word that is conveyed in the umpasa is related to the situation at that time. Umpasa for the Toba Batak people is a form of literature favored by the community, Umpasa is often used in traditional wedding events and contains values that are useful for everyday life. In the customary marriage of the Toba Batak tribe, the umpasa is something that is mandatory and has been around for a long time and has been passed down from generation to generation. Therefore, the formulation of the problem arises in the form of how is the relationship between the text and the context in the umpasa in the marriage customs of the Toba Batak tribe. Umpasa is a traditional poem that is delivered orally whose contents always contain hopes, requests, or prayers of blessing. The array pattern for both the sampiran array and the content array is the same as the rhyme (Malay), Sitanggang (1996). Based on

the expert opinion which states that umpasa and rhymes are the same, the researcher in this research uses the rhyme theory. Oral literature and written poetry can be classified into old literature. Hasan Junus (in Abdul Jalil, 2001) states "traditional literature can be in the form of poetry and prose." Types of literature that include the type of poetry such as mantras, rhymes, poems, and others, while those that include types of prose include folklore, saga, koba, and others. So, based on this statement, it can be concluded that the rhyme belongs to the old literary class. According to Santoso (2013) pantun is one of the oldest types of poetry which is widely known in the languages of the archipelago. Pantun comes from the word pantun-pun in Minangkabau language which means "guidance". In Javanese, for example, it is known as nparikan, in Sundanese it is known as paparikan, and in Batak it is known as umpasa (read: uppasa). Generally, rhymes consist of four lines (or four lines if written), each line consists of 8-12 syllables, rhymes at the end with the patterns of a-b-a-b and a-a-a-a (not a-a-b-b) or a-b-b-a). Pantun was originally an oral literature but now there are also written poems. Kridalaksana (2011) in his Linguistic Dictionary states that text is (1) the most complete language unit that is abstract, (2) a series of sentences, words, and so on that make up speech, (3) speech produced in human interaction. Judging from the three meanings of the text put forward in the Linguistics Dictionary, it can be said that the text is a unit of language that can be in the form of written language and can also be in the form of spoken language resulting from human interaction or communication. The term context is defined by Mey quoted by Nadar (2009) as "The surroundings, in the widest sense, that enable the

participants in the communication process to interact, and that make the linguistic expression of their interaction intelligent." speech to be able to interact and which makes their speech understandable). The meaning of this understanding is that every person who communicates or interacts in which all utterances are spoken is based on the situation or condition so that the interlocutor can understand the speech according to the situation. According to Halliday (1994) states that text is a functioning language. The function in question is language that is carrying out certain tasks in the context of a situation, in contrast to words or loose sentences. The language is in the form of spoken or written, or of course it can also be in the forms of means that we use to express what we think. Sudaryat (2009), states that in language communication involves context, text, and language. In reading or interpreting a text, of course paying attention to the context of the reading, so that you know the situation that is happening in the reading language. Context is very important in interpreting an utterance or sentence. Kridalaksana (2011) in his Linguistic Dictionary states that text is (1) the most complete abstract unit of language, (2) a series of sentences, words, and so on that form speech, (3) speech produced in human interaction. Judging from the three meanings of text put forward in the Linguistics Dictionary, it can be said that text is a unit of language which can be in the form of written language and can also be in the form of spoken language resulting from human interaction or communication.

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interaction intelligible" (environmental situations that allow participants to speech to be able to interact and that make their speech understandable). The meaning of this understanding is that every person who communicates or interacts where all the utterances spoken are based on situations or conditions so that the interlocutor can understand the speech according to the situation. According to Halliday (1994) the relationship between text, context and context with discourse studies is very close or always related and cannot be separated. With the context in the structure of the discourse, it shows that the text has a structure that is interrelated with one another so that the discourse becomes whole and complete. Then, with the context, a discourse that consists of texts emerges. This is because the meaning that is realized in the text is the result of the interaction of the language user with the context, so that the context is a vehicle for the formation of the text.

Language forms in the society. There is no language without society and there is no society without language. As language an society are closely related, they are inter- deterministic or interdependent in the sense that they are mutually induced or affected ; this is to say that at one time the society or social context determines or depend on language and at another tiyme in its turns language determines or depends on the society or social contex. Such a relation between language and society or social context is known as a construal- semiotic relation. One of the implication of the construal- semiotic relation is that things occuring in the society or the reality perceived being related to social needs are reflected or realized in language at one time and at another time things occuring in language or realized in language specifically in the lexicogrammatical systems affect the

society or social context. In other words, this is to say specifically that the perception of (member of) the society is influenced by the lexicogrammatical system of their language Saragih (2017:1)
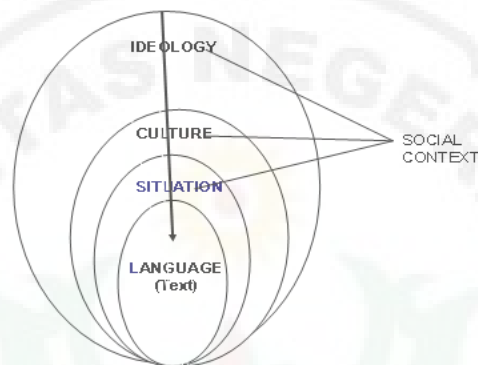

Figure 1.1 Relation Between Language and Social Context

In Figure 1.1 there are two steps that can be seen, first every people use a language in their daily life that we say it verbally and non-verbally. Meanwhile the second step is social context, when we speak we should to know the situation. Next, situation can be a reflection of us as a culture. As the last part of social culture is ideology. When language (text) has taken place and we know the situation wherein then is culture, what is meant here is a group of people who have the same understanding in the same situation. So because of that, ideology occurs or emerges that are carried out in accordance with a collective agreement that is decided jointly by a group of people.

Furhermore, Saragih(2011: 51) says "Social context occurs from 3 elements, namely the context of the situation, cultural context and ideological context". The three elements of the social context are arranged on the text which forms stratified semiotics. The element that is close to the text or language is the

context of the situation and is called a more concrete semiotic. The other element

farthest from the text is called abstract semiotics. Based on the strata of closeness

to text or language, the social context is sequential starting from the context of the

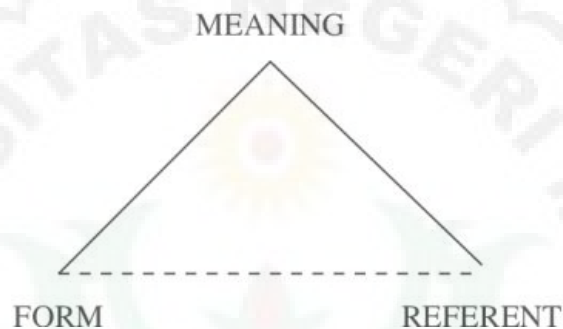situation, culture and ideology".

Figure 1.2 The Semiotic Triangle Indicates the Triadic Relation Among Referent, Meaning and Form. (Ogden & Richards, 1923)

In every language has meaning and meaning but they are two different

things. The meaning is behind the arrangement of words to sentences. And a word

can have a different meaning. The following are the various meanings: Lexical

meaning is the meaning that refers to the meaning in the dictionary. This meaning

is found in language elements that are separated from their use or context. For

example, the word small can mean small, light, simple, trivial. So the equivalent

of the word small can be known after this word is in a series of words that form a

certain meaning. Second, Grammatical Meaning which is the meaning formed

from the relationship between language elements in larger units, for example the

relationship of a word with another word in a phrase or clause. Third, Contextual

and Situational meanings where contextual meaning is the relationship between

the utterance and the situation that overshadows the utterance. So, this meaning is

a meaning that is closely related to the context of the situation that occurs. Fourth,

the textual meaning is the textual meaning that is closely related to the content of a text as a whole. The same word but different types of text can lead to different meanings.

In Halliday's view (2000:37), the thematic structure is referred to as thematic structure as stated by the statement "Of the various structures which, when mapped on to each other, make up a clause, we will consider first the one which gives the clause its character as a message. This is known as a thematic structure." The thema-theme structure is the realization of the textual components or metafunctions of a text. The thema-theme structure is an explicit disclosure of the textual component (Tomasowa, 1994:38). The textual component deals with the organization of themes in the structure of information. The textual component includes the thematic organization in the structure of information (Tomasowa, 1994:36). Thematic organization regulates the way the ideational component elements are arranged into a way of ordering the information structure elements of a sentence. Elements of the information structure are described through a textual analysis model.

Textual analysis is the implementation of Halliday's systemic grammar in Indonesian (Mujianto, 1996:10-13). A good umpasa speaker requires accuracy and thoroughness in understanding the meaning of an umpasa. Creativity in meaning packaging is very necessary when understanding meaning so that there is no mistake in the actual meaning that will be expressed, so that implied and explicit meanings can be found in an umpasa. In order to understand the implied and explicit meanings in an umpasa, a series of words must be arranged in grammar, and one sentence (clause) is not the result of another generation of

sentences (clauses) (Wiratno, 2018: 143). So, the arrangement of words into clauses, clauses into sentences, sentences into paragraphs according to linguistic rules is very important to facilitate meaning. Communication carried out by two parties, namely the umpasa speaker and the umpasa recipient, of course, must be arranged in the form of utterances in the form of sentences. In the delivery of information, of course there are parts that are more emphasized or important. One way that can be used to emphasize a part is to place the part of interest at the front in a sentence construction. The part that is placed at the beginning of the sentence is called the theme, while the end of the sentence/part that is followed is the part that completes the information that has been conveyed previously called Rema (Surono, 2014: 165). According to Saragih (2007: 8), the theme is the beginning of the message (the starting point of the message) and rhema is the rest of the message (the rest of the message) after the theme. In this research, researcher will examine the textual meaning of Batak Toba umpasa. Toba Batak is one of the tribes in Indonesia, especially in Sumatra, namely Pematangsiantar. One of the largest areas in North Sumatra that still carries out marriages using Toba Batak customs and makes it a must is Pematang Siantar City. Pematang Siantar currently consists of various ethnic groups, namely; Toba, Simalungun, Karo, Mandailing, Javanese, Minangkabau, Malay, Chinese, Tamil, and others. The issue of marriage is an important issue for all human beings, because marriage is the only way up to now to continue legal offspring before customary law and national law. Indigenous Batak people, precisely those who adhere to the Toba Batak tribe in carrying out marriages, use umpasa in giving advice to their successors. The

umpasa has a textual meaning consisting of themes and rhymes. The aim is to describe the textual meaning of the Toba Batak umpasa so that the Toba Batak people can understand the textual meaning of the Toba Batak umpasa which is usually used in Toba Batak Wedding Ceremony spoken by traditional elders, people who give umpasa to their successors and people who have knowledge of customs.In this research, the structure of the themes is discussed according to its constituent elements. The discussion includes four parts, namely (a) textual meanings are conveyed in the umpasa of Toba Batak Wedding Ceremony, (b) single themes, (c) multiple themes, (d) types of rhymes used in Umpasa at Toba Batak Wedding Ceremony in Pematang Siantar. A value that contain the cultural value of extended family (hagabeon) talk about the wish of Batak Toba society to have many descendant. The example of data, "Sahat-sahat ni solu sai sahatma tu bottean Hupasahat hami ulos pansamot, asi roha ni Tuhan mandapot nauli do on dohot mandapot na denggan. From this umpasa, the researcher analyzes textual function by using Halliday's Theory.

Sahat-sahat ni solu sai sahatma tu bottean	Hupasahat hami ulos pansamot,
The boat arrived to the port	**We** give this ulos pansamot,
Theme Rheme	Theme Rheme
Theme: Simple Theme (Unmarked Theme)	**Theme: Simple Theme (Unmarked Theme)**
Hopefully it arrive the port	
Theme Rheme	
Theme : Multiple Theme	
Unmarked Theme and Textual Theme (conjunctive adjunct as	

theme)	
asi roha ni Tuhan mandapot nauli do **may God** <u>be merciful</u> Theme Rheme **Theme : Multiple Theme** **Unmarked Theme and Textual Theme (conjunctive adjunct as theme)**	on dohot mandapot na denggan **so you** <u>will get the beautiful and good thing</u> Theme Rheme **Theme : Multiple Theme** **Unmarked Theme and Textual Theme (conjunctive adjunct as theme)**

The people who live in the Pematang Siantar area are majority Batak people. The city of Pematang Siantar is a city that is a benchmark for most Batak culture in North Sumatra. The reason is the city of Pematang Siantar is an estuary city between the combination of most of the Batak tribes in SumatraNorth Sumatra (SUMUT), which was finally centered in Medan as the capital of the province of North Sumatra starting from Toba Samosir (Batak Toba), Berastagi (Batak Karo), Mandailing (Batak Mandailing), siantar (simalungun Batak). From here, the city of Pematang Siantar was created crossing city, which is the second largest city in North Sumatra. A native of the city of Pematang Siantar are Simalungun Batak , about 60% of the population of Pematangsiantar City, the rest are filled with other tribes besides the Batak tribe there are also Malay tribes because of the many population upheavals in Pematangsiantar City, so that the Batak Simalungun did not become dominant as the ruler in Pematangsiantar City. Ethnic group Other Batak people also dominate, for example, the unified language of the everyday Batak tribe the language used is the Toba Batak language, except Indonesian. But for trouble the governance remains, still

prioritizing the Simalungun Batak . There are many types of tribes Batak in the city of Pematangsiantar, causing many requests that must be fulfilled Pematangsiantar city government. Both in terms of education, culture, social, product etc. Apart from that, the people of Pematangsiantar City are very enthusiastic about it the traditional events, especially the Batak customs. This is where every event definitely requires a large place or container, because the Batak tribe is very happy to make an event that is festive, as a way to show status. Hence many Batak people when holding an event or party is always lively like a wedding ceremony. Based on the phenomenon above, the researcher chose the city of Pematang Siantar as the place to conduct this research.

1.2 Research Focus

Birth, marriage and the theree parts or elements in Batak Toba people are very recpected. The reseacher is focussed on the Wedding Ceremony of Batak Toba. In this research the reseacher will do on Batak Toba wedding ceremony, especially the signs that appear during the event of Batak Toba Batak itself. There are several stages of wedding in the Toba Batak tribe, namely Various rituals start from preparing the proposal (marhori-hori dinding in Toba Batak language), marhusip, marpudun saut (fiance), traditional parties (ulaon na gok). The researcher is also interested in conducting analytical research on the wedding ceremony of the Toba Batak tribe because it is to maintain the culture of Toba Batak which are almost extinct, especially in the analysis of wedding ceremony. One of the largest areas in North Sumatra that still carries out marriages using the Toba Batak custom and makes it a must is Pematang Siantar City. The researcher

is also interested in conducting analytical research on the wedding of the Toba Batak tribe because it is to maintain the culture of Toba Batak which are almost extinct, especially in the analysis of wedding.

1.3 Problems of the Research

Based on the some explanations above, the researcher makes questions that will be the problems of this research.

1. What types of Theme are found on umpasa at Toba Batak Wedding Ceremony in Pematang Siantar?

2. How are Theme and Rheme realized on umpasa at Toba Batak Wedding Ceremony in Pematang Siantar?

3. Why are the Theme and Rheme realized on umpasa at Toba Batak Wedding Ceremony in Pematang Siantar?

1.4 Purpose of the Research

The purpose of this research the researcher is to find out

1. To formulate the types of Theme Rheme that found on the Umpasa of Toba Batak Wedding Ceremony in Pematang Siantar.

2. To evaluate how Theme and Rheme realized on umpasa at Toba Batak Wedding Ceremony in Pematang Siantar

3. To explain why the theme and Rheme realized on umpasa at Toba Batak Wedding Ceremony in Pematang Siantar

1.5 Significance of the Research

There are some significances about this research that related to the others; Toba Batak People, for the others researcher that will do the research about culture especially in Toba Batak People and for the readers are able to add more information.

1.5.1 For the Toba Batak People

For Batak Toba People to be better or more loving the culture / customs of Toba Batak s. The community or young people are more interested in learning about or learning about the culture or customs of the Toba Batak s so that they do not perish or maintain language and culture. The community will be able to preserve culture and maintain the culture that exists in the Toba Batak community in Pematang Siantar, especially umpasa in traditional wedding events.

1.5.2 For Other Researchers

For other researchers to add references or sources of information about the culture of the Toba Batak culture and so that the culture of the Batak Toba culture still exists.

1.5.3 For Other Readers

For othe readers to add reader information and be able to develop other knowledge about Toba Batak culture.

1.5.4 For Government

The Pematang Siantar District Government can publish and disseminate books on the Toba Batak umpasa, both in traditional wedding ceremonies, death customs, births and entering homes. Because many people are starting to forget about the use of the Toba Batak umpasa in traditional events.

1.6 Organization of the Research.

This research consists of three chapter:**Chapter I** is Introduction, that consists of background of research, research focus, problem of research, purpose of research, organization of research.**Chapter II** is review of related litarature, that consists of Language, Verbal and Non- Verbal Communication, Discourse Analysis, Systemic Functional Linguistic, Metafunction, Textual Function, Culture, Toba Batak People, Toba Batak Wedding Ceremony, Umpasa, The Relationship between Text and Context in Umpasa, Textual Meaning in Batak Toba Wedding Ceremony, Ideology, Related Relevant Studies, and Conceptual Framework. Figure of Framework **Chapter III** that is research methodology, that consists of research design, time and place of research, subject and objective research, procedures of research, instrument of collecting the data, technique of data analysis, validity of research, triangulation. And the last one this part is refrences that consists all the resources of the theory.