

CHAPTER I INTRODUCTION

1.1 Background of the Study

Metaphors are commonly used in daily life from the way we think and act. To communicate something, we do not just speak literally, we also use metaphor to convey our intended meaning. Unlike literal language, metaphor can't be interpreted literally, because it would make no sense and impossible to comprehend.

People usually find metaphor while using language in their communication which changes the real meaning of what someone wants to tell about with the deviated meaning. Metaphor is a sub discussion in figurative language which does not employ the words "like" or "as". Ismiasari (2007), metaphor defined as a figurative language which uses a word or phrases referring to certain object or activity to replace other words or phrases so that there is similarity or analogy between both. While Larson (1989), an expert on semantics, views metaphor by comparing it while simile : Both metaphor and simile are figurative language. For example He runs like wind. Simile uses the words like or as while metaphor does not use them. But metaphor also compares two thing which are then rewritten as simile. The comparison itself is usually related to similarity. For instance : His eyes are stars. This metaphor can be changed into simile : Ridho eyes are like stars.

Base on the definition above, metaphor can be defined as an implicit figurative language which compares two things which have similar characteristics without employing the word as or like. Indonesia is rich and multicultural country. Batak Toba is one of the Indonesian culture and Batak Toba language is the language which is used by the Batak Toba people

Nowadays, some of Toba Batak people do not know Toba Batak language well, they can not pronounce it in a good structure on their daily conversation. They choose to speak each other in Indonesia language for daily conversation although their mother language is Toba Batak language. So when the attend Toba Batak ceremony they did not know about the meaning of the language well.

The reasons why I interesting to analyze this topic because the purpose of using the metaphorical meaning is to be polite the expression. The politeness commits in using the similarities of the idea being compared. The diversity of politeness concept makes the metaphorical expression becomes different in different culture. For example, in giving some proyer, motivation, advice to the family in Death ceremony. The prayer, motivation and advice are transferred through a speech. In speech, the speaker will involve several thing that used as a metaphorical expressions, living or dead thing. The use of metaphor in culture refers to the language politeness.

Marlina (2017) with the title *Figurative Language of Batak Wedding Ceremony*. The purpose of this study is to describe the types of figures of speech and find the existence of figures of speech conveyed by *Hula-hula*, *Boru*, and *Dongan tubu* in the Batak Toba Wedding ceremony. The Batak Toba community, especially the speakers, in conveying *Poda* to speak by pointing to an object or idea that is used as a substitute for another to show similarities or analogies between them.

Risi Risi Hata Ni Jolma, Lamot Lamot hat ani begu

This *Poda* was delivered to his son, where the meaning of this *Poda* is that human speech is rough, but the devil's speech is gentle and soft. This expression reminds his son not to be easily tempted by flattering words that are only pleasant to the ear, even though the intention and purpose is to stab him in the back or trick him.

Every social interaction in the Batak Toba ceremony is carried out using the Batak Toba language, one of which is in the Batak wedding ceremony. According to Tampubolon, (2017) marriage is a life together of a man and a woman who fulfill the requirements included in the regulations, both religious and legal rules. The wedding ceremony is still preserved and considered important for the Batak Toba community. The wedding ceremony depends on the socio-economic status of the organizer, for those who are classified as high social status because when we carry out the wedding ceremony we need a lot of money.

As we know in Batak customs there is a term *Poda*. The meaning of *Poda* in Batak customs has a deep meaning, namely conveying advice. So you should not add wrong information in conveying it, so that it is not meaningful, and does not match its meaning. Speakers or *Parhata* must have the skills to communicate and convey *Poda* well, must be able to convey it in speech well, especially in expressing it. This means that speakers can develop it according to the context. In performing the cultural event in Bataknese, there are three components of Batakneses are interconnected namely *Dalihan Na Tolu* which takes important part in Bataknese cultural event that takes a long process of talks and discussion during the Wedding ceremony

Based on the explanation above, the writer interested to analyze and explore more deeply more about metaphor in Wedding ceremony that are used by *Hulahula*, *Dongan tubu* and *Parboru*.

Indonesia consists of various ethnics that have different cultures. The difference cannot be separated from the geographical condition of a ethnic and the rules that apply in that area. According to Zoest (1993: 96) culture is a skill that is owned by a group of people to recognize, interpret and produce signs in the same way. And according to the zoest human life was surrounded by signs that can be used as a tool to communicate. He said that the meaning of the sign had existed since ancient times. One of Indonesia ethnics that have a culture that produced and interpreted many signs as a tool to communicate in the same way is Batak Toba ethnic. Batak Toba ethnic is one of ethnics of the Batak nation. The Batak nation is one of the ethnic groups in Indonesia that inhabits the province of North Sumatra. The Batak nation has ethnics divided into 6, namely Batak Toba ethnic, Batak Karo ethnic, Batak Pakpak ethnic, Batak Simalungun ethnic, Batak Angkola ethnic, and Batak Mandailing ethnic. The sixth of Batak ethnics have different cultural characteristics. But in principle their cultural roots are the same, namely the Batak Toba culture (Simajuntak, 2006:18).

This research will focus more on discussing the culture of Batak Toba ethnic, because Batak Toba ethnic culture has unique traditional ceremonies, sacred and contain many signs that have many meanings. Batak Toba ethnic occupies the area

of North Tapanauli regency which is one of the provisions of Batak land, located right around Lake Toba which borders with Simalungun and Karo regency in the north of North Sumatera (cunningham, 1958: 4) in Bungaran Simanjuntak (2006: 12). Batak Toba ethnic has a culture in the form of traditional ceremonies that need to be protected and maintained. In every traditional customs present many signs in the form of instrumental object and utterance that are very important. According to KBBI (2000), customs are rules of acts that are commonly followed or carried out since long time ago and have the form of ideas consisting of cultural values, norms, laws, and rules that are related to one system.

One of the traditional ceremonies in Batak Toba ethnic which present many signs in the form of instrumental object and utterance is a wedding ceremony. Wedding ceremony is a tradition that inherited from generation to generation and way to create a social bond and family ties. At the wedding ceremony presents many signs have very important meanings and functions. The form of those signs aims to convey prayers, hopes, desires, and respect for one another. According to T. M. Sihombing ((1989 : 286) the Batak Toba wedding ceremony possible to do if through various stages, namely: first, *Mangalehon Tanda*: *Mangalehon tanda* is the giving a sign if the man has found the woman as his future wife. Then both of them give assign to each other. The man usually gives dowry to the woman while the woman hands over sarong to the man, after that the man and the woman are bound to each other. The Man tells his parents, and his parents will instruct their siblings to make an appointment to meet woman family. Second, *Marhusip*: *Marhusip* means whisper, but the meaning for Batak Toba ethnic is custom event to have closed conversation or it can be called a conversation or negotiation between the prospective man parents and woman parent's regarding dowry. Dowry must be prepared by man who will give it to the woman. The results of *Marhusip* did not need to be known to the public because of the possibility of failure to reach an agreement. *Marhusip* is usually held in the woman's house. Third, *Martumpol*: *Martumpol* for Batak Toba people can be referred to as an engagement event. Literally *martumpol* is the event where man and woman were tied up a promise to get married in front of the church congregation members. This traditional custom

is followed by the woman and the man parents , their families and invited guests. This event was held inside the church, because people who held the *martumpol* event was mostly Batak Toba people who are Christians. Fourth, Martonggo Raja: *Martonggo Raja* is a pre-ceremonial activity that is absolutely held by both of families with the aim of preparing the traditional party in technically. This traditional event is usually attended by friends from one village, and also from relatives. *Hasuhuton* (host) requested permission from the surrounding community especially *dongan tubu* to help prepare and use public facilities at the planned traditional ceremonies. Fifth, *Manjalo Pasu-pasu Parbagason* (Blessing of Marriage): The custom event of blessing man and woman that held in the Church by the Pastor. After Pastor blessed man and women and after that he was legitimated them as husband and wife according to the church. Then the man and woman were returned home to hold a Batak Toba traditional ceremony where the event was attended by the invitation. And the last, Traditional wedding ceremony (*Mangadati*): Traditional wedding ceremony is event where the bride and groom also received blessings from the family members. In this traditional ceremony, prayers delivered for the two brides represented by giving ulos and other things. Each series of the event is a sacred ceremony and contains values that become a foundation for bride and groom.

Each stage that bride and groom should be done before holding traditional. Beside that Batak Toba culture has a kinship system called *Dalihan Na Tolu* or said to be three stoves. According to Richard Sinaga (2012: 13-16) *Dalihan natolu* consists of :

First. *Hula-hula* in the Batak Toba custom is the brother of the bride and the groom mother, which is commonly called *tunggane* (the brother in law) by the bride and the groom father and called as *tulang* by the the bride and the groom. The position of *Hula-hula* in the Batak Toba customs is should be respectful by the Batak Toba ethnic . Second, *Dongan tubu* in the Batak Toba custom is a group of people who have the same clan as *suhut* (the person who hold a traditional party). *Dongan tubu* is like a tree trunk that is close together, supporting each other, but sometimes there is dispute between each other, however the dispute did not make the

connection of one clan separated. It is likened to water splitting with a knife, even though it is split but remains united. And the last Boru in the Batak Toba custom is the sister of husband's clan. Boru is often referred to as '*parhobas*' or a servant in every custom event. Although functioning as a servant does not mean that you can be treated arbitrarily. Boru is very much needed in a custom event because without *Boru* the customary event is incomplete and therefore must be persuaded.

The kinship system in *dalihan natolu* is made for what name that we say to an older person in clan bound. The kinship system in *dalihan natolu* is very important in the Batak Toba wedding ceremony because it can make the continuity of customs events can occur well.

Batak Toba wedding ceremony has become a tradition inherited from the ancestor, unfortunately in this modern era there are a lot of Batak Toba ethnic especially the young generations who feel that custom procedures do not need to be done in wedding, because for them it is very complicated and boring. Hence many young generations of Batak Toba culture are married to other ethnics or even still married with Batak toba ethnic they do not do custom procedures in their wedding and only blessed in the church. Because of that this is what encourages the researcher to conduct this research to find the meaning of Metaphora taken from *Poda* both verbally and nonverbally in the Toba Batak wedding ceremony by using the theory of Lakoff and Jonson, the researcher hopes that with this study Batak Toba ethnic can realize that Batak Toba customs are very important hence the culture of Batak Toba can be known by people, guarded and preserved.

1.2 The Problems of the Study

In relation to the background of the study, the problems are formulated as the following:

1. What Types of metaphors are used *Poda* in the Toba Batak wedding ceremony?
2. How are the metaphors realized in *Poda* in the Toba Batak wedding Ceremony?
3. Why are the metaphors used in *Poda* of the Toba Batak wedding ceremony used as the ways they are?

1.3 The Objectives of the Study

In connections with the problems of the study, the objectives are to :

1. describe the types of Metaphors used in Toba Batak wedding ceremony
2. explain the realization of Metaphors in Toba Batak wedding ceremony
3. elaborate of the reasons the Metaphors used in Toba Batak wedding ceremonies.

1.4 The Scope of the Study

This study will cover the analysis on *Poda* used by Toba Batak speakers in Toba Batak wedding ceremony in medan areas in Toba Batak wedding ceremony starting from Manjalo Pasu-pasu Parbagason (Blessing of Marriage) event until Traditional wedding ceremony (Mangadati) event. *Poda* in Toba Batak wedding ceremony especially metaphor in its contents.

The wedding ceremonies were from D.S/N.S at Wisma Amplas and J.S/D.S at Wisma Ebenezer Amplas. The writer chose two wedding ceremonies due to the easiness of taking the data as the couples were writer's family.

1.5 The Significances of the Study

Research findings are expected to be useful theoretically and practically. Theoretically, the findings of the study potentially adds up new horizon in theories of sociolinguistics. In addition the findings can be references for further studies. It can be regarded as the additional resources for lectures in teaching sociolinguistics, especially these who are not fully aware of Toba Batak people. They can learn how the Toba Batak cultures performed and applied in Toba Batak society. In addition, it is intended to discover the application of the theoretical aspects.

Practically, the findings are expected to be a guidance for those who are interested in widening their horizon on Toba Batak Culture, especially Toba Batak Wedding ceremony (Parhata) in Toba Batak Wedding Ceremony etc. In addition, it is intended to discover the application of the theoretical aspect.