

CHAPTER I

INTRODUCTION

1.1. Background

Indonesia as an archipelagic country, It is one of the largest countries in the world which is very rich in culture and is a pluralistic society consisting of various ethnic groups, religions, and beliefs, which are embraced by the community. Indonesia has various ethnic groups, each ethnic group has different characteristics and customs. Society and culture are an inseparable unit. So, there is no society without culture, culture includes values and norms. Cultural values can be explained about activities, relationships, feelings or goals that are important for identity and welfare of the community. Meanwhile, culture is an organized system of norms and values that can be used as a guide for life (Horton & Hunt 1987 : 59).

Batak land is located in North Sumatera with the wide- spreading Toba Lake as its center. As for the first ancestors and the entire Batak community in ancient times lived at the foot of the “ Pusuk Buhit” mountain and from this place the Batak people were scattered throughout the country. One of the culture ethnic that has a fairly solid culture in Indonesia is the Batak ethnic. At the time, the Batak people was divided into dozens of clans based on legends passed down from the same ancestor, namely the Batak King. Every Batak person are expected to trace his lineage to several generations back , because the clan and generation level determines his position and relationship with other members of the Batak community (Simatupang, 2002 : 166 -167).

The Batak community has spread to all corners of the country and has a duty to maintain the existence and care for the culture itself as a local wisdom. But in fact there are young people today who have the identity as Batak people but do not know the Batak language (Nababan, 2012: 71). Even though the Batak is very numerous and extensive, not only in the language itself. Batak is an ethnic group that is very rich in local wisdom, in terms of language, art, procedures for implementing customs, as well as a very broad kinship system arranged according to very diverse clans that determine regulations and positions in social life. The implementation of the Toba Batak traditional ceremony in the view of other people seems very long and complicated. Especially during the traditional wedding ceremony. The implementation of Toba Batak customs is different in the Holbung Toba Batak community around LumbanJulu (Jangga Toruan)- Porsea and Balige, Parapat around Girsang and Samosir. As in the Batak expression saying “ muba dolok muba duhutna, muba huta muba ruhutna” which means different regions have different customs, different customary rules (Simanjuntak, 2009: 96). The difference lies in the division of “ jambar and ulos”, but the language used is the Toba Batak language. All systems of procedures for carrying out events in the Batak Toba adapted to the role of each community in Dalihan Na Tolu., namely Somba marhula- hula, Elek marboru, and Manat mardongan tubu”. Dalihan Na Tolu is understood as the identity and rules that govern the social system and as a determining factor in the custom of Batak culture. Dalihan Na Tolu is manifestation of the nature of the Debata Na Tolu (Triune God). He becomes the pillar and guarantor of a harmonious life of the entire order of the Toba batak culture in order to pursue and rich happiness of life.

Marriage in Batak society is generally an institution that not only binds a man with a woman, but also binds a certain relationship between the male relatives and female relatives. In the traditional marriage ceremony, the role of Dalihan Na Tolu has an important role. Dalihan Na Tolu can be interpreted as three-legged furnaces, which is indirect need of absolute balance. Functional position as a social construction which consists of 3 things. *Dalihan Na Tolu is three partite relationship framework which includes blood relatives and marital relations that in one group. Dalihan Na Tolu consists of Hula – hula, Boru, and Dongan Tubu.* Those are three philosophies of Batak customary law that are fairly fair which will serve as guidelines in social life living in a customary order from birth to death, namely Somba marhula-hula means respect for the wife's clan group, father's wife clan group and grandfather's wife. Elek marboru which means affection without hidden and self-serving intentions towards our daughters, the wives of our sons, and Manat mardongan tubu means a cautious attitudes towards fellow clans to prevent misunderstandings in the implementation of traditional events. For example, the traditional Batak Toba wedding ceremony. The wedding party is the most important traditional ceremony for the Batak people, because for the Toba Batak people, custom is a law that must be maintained throughout their lives. Customs that are accepted as an obligation, so that social life is balanced which will then be taught to their descendants. So, as for the wedding party of the bride and groom, it is a bridge that brings together of Dalihan na tolu. All terms of greeting and references used by one party to another, and vice versa are terms of kinship based on the Dalihan Na tolu.

The marriage of the Batak people is not a matter of husband and wife, but includes the parents and siblings of each bride, but is also of the husband's parental clan, plus the daughter (Boru) and brother from wife's side (hula- hula) each parties. As a result, if the marriage of a husband and wife is divorced, then the relationship between the two groups will be severed. In the Toba Batak , the term of Dalihan Na Tolu is known, namely ' Tiga Tungku' or three furnaces which is a means of implementations every traditional ceremony in the Toba Batak community. All Batak people have determined how the process must be carried out as well as what actions and speech must be carried out with the requirements that must be met if the Toba Batak people want to carry out a wedding ceremony. Dalihan Na Tolu is also considered a symbol in the Toba Batak tradition. In the traditional Toba Batak marriages, various forms of request speech can be found. One of the request utterances can be seen from how someone from the groom's side invites the woman's family to enter. Therefore, in the process of this marriage ceremony, researcher are very interested in discussing speech, speech acts and linguistics and aspects that are closely related to the culture of the Toba Batak people. An example of a speech sentence " Dihamu raja ni hula- hula nami, mangarade ma hamu asa ro hami manomu dohot manomba hamu" means to the bride's family , please get ready for us to come to pick you up and pay respect to you !"

This study examines the illocutionary speech acts in the Adat Na Gok Batak Toba traditional marriage ceremony. This study needs to be researched, understood, it is necessary to know that this speech act is a person's communication competence. This speech act is closely related to pragmatics, which is related to the meaning,

context so that the meaning of the speech conveyed by speakers in traditional ceremonies can be understood by the hearer (the party who listens). This study uses a study of illocutionary speech acts where in the speech of traditional marriage ceremonies there are many pronunciations containing statements, offers, promises, questions, greetings and others. In order to find out the meaning of the utterances conveyed in the Adat Na Gok marriage of the Batak Toba.

The adat na gok traditional marriage ceremony in Toba Batak is a ceremony that carried out with the presence of both women and men and all relatives whose roles have been regulated in Dalihan Na Tolu. In the adat na gok marriage ceremony there are several events ranging from Mangaririt (seclusion), Marhori- hori dinding, marhata sinamot, martumpol (pre- wedding), manjalo pasu- pasu (Churh wedding blessing), Pesta unjuk (Adat na Gok /show party) and others. Each series of events will be of events will be guided by Raja Adat (the leader of the event) or Parsinabung. In this case the researcher choose the speech at the stage of the show party, namely a traditional party which was inaugurated by Dalihan Na Tolu elements. All these relations will do official and sacred, speech , the good speech. This speech act is used in traditional ceremonies and does not use everyday language. The use of this utterance must be in accordance with the context , which is followed by umpasa or advice means to maintain language politeness.

The focus of the researcher is to explore how the customary system of Toba Batak speech in Dalihan Na Tolu, especially the speech acts of participants in the Dalihan Na Tolu trial in the marriage process in the Jangga Toruan village community of Toba Samosir. In this case, there are several parties in the Dalihan Na Tolu element who play role in helping to complete considerations for the parties involved and can

be a source of information from traditional leaders in the village of Jangga Toruan as well as references and library , materials for writers in this research, this with a different problem.

1.2 . The Problem of the Study

Marriage is an important issues for all human beings. Because marriage is the only way that is done by all people until now to continue their legal offspring before customary and national law. In the traditional Batak Toba marriage ceremony , the speech act of Dalihan Na Tolu is very careful stressedfor it indicates the role of participants . Based on this background, the problems in this research are as follows:

1. What poetic utterances do the Hula- hula pronounce during marriages ceremony?
2. What poetic utterances do the Dongan Tubu pronounce during marriages ceremony?
3. What poetic utterances do the Boru pronounce during marriages ceremony?

1.3. The Objectives of Study

Based on the problem of the study above, so that the objectives of the study as follows:

1. To describe about poetic utterances do the Hula- hula pronounce during marriages ceremony
2. To explain poetic utterances do the Dongan Tubu pronounce during marriages ceremony

3. To describe about poetic utterances do the Boru pronounce during marriages ceremony

As for the benefits of this research, it is hoped that it will be useful for researcher, as well as for readers so that they can gain deeper insight into the importance of exploring the understanding of Dalihan Na Tolu and knowing more about Batak Toba culture, speech acts in meetings during the marriage ceremony and preserve the Toba Batak culture, which can be passed to their children and grandchildren.

1.4. The Scope of the Study

Customs and culture have useful values if they are actualized and implemented properly. As well as the Toba Batak people who still hold fast to and preserve Dalihan Na Tolu as a philosophy of life for the Batak ethnic group that has existed for hundreds of years and still being practiced today and what becomes the local wisdom of the Batak community of Dalihan Na Tolu custom. This research was conducted based the speech act theory of Searle and Austin. This speech act discussed matter relating to the use of language in social life so that the interlocutor is not offended or hurt. The use of language is not only in written form, but also in spoken form, further Searle (1969 : 234) states that theory of speech act related to speech that has meaning, encouragement and consequences in communicating speakers have many ways to convey information or messages to be conveyed. Because speaker must be careful in terms of asking, either directly or indirectly. According to Searle (1969 : 235) there are several types of speech acts, namely representative, declarative, expressive, commissive and directive. Each of which is known as a question, request, command and apology. Then based on the formulating

of the problem above, the scope of the problem this study are how does the customary system derive of Batak Toba utterances in Dalihan Na Tolu, the participants speech act in Dalihan Na Tolu congregation in marriage process and how do the Jangga Toruan village (society) practice the utterances of Dalihan Na Tolu.

1.5. The Significance of The Study

As for the benefits of this researcher and the younger generation can understand more deeply about speech acts delivered by speakers or traditional custom kings (Parhata) during the process of carrying out traditional Batak Toba marriage ceremonies. Because speech acts are descended from the ancestors of previous traditional leaders. So that the younger generation preserve the culture of speech acts in traditional ceremonies. In general, the form of speech acts in traditional ceremonies. In general, the form of speech of men and women must be different when communicating is seen from the content of the speech delivered according to the customary tradition of Batak Toba. The researcher hope that this research can provide knowledge about speech acts for younger generation of the Batak Toba community.

CHAPTER II

REVIEW OF LITERATURE

2.1. Pragmatic and Speech Act

2.1.1. Pragmatic

In linguistics and philosophy, the meaning of pragmatics is the study of the use of natural language in communication, more generally, the study of the relations between languages and their users. Pragmatics is a specialized branch of study, focusing on the relationship between natural language and users of that language, also focuses on conversational implicatures or that which a speaker implies and which a listener infers. Pragmatics focuses on inferred meaning perceived by the speaker and listener, who use manner, place, and time of an utterance to create meaning. Pragmatics is the study which belief is what is communicated is more than what is said. The utterances that the speakers produce in communication contain deeper sense the actual meaning of the words of phrases themselves. Yule (1996: 3) states that pragmatics has consequently more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics also strongly related with context or situation when something is being said, thus it is very Important for the speakers to focus on the context. Leech (1983: 6) also states that pragmatics is the study of the meaning which is related to speech situations. In accordance to Leech statement. Yule (1996) argues that pragmatics should also consider aspects of context such as who people are talking to, where, when and under what circumstances that will determine the way they say and what they want to say.

Yule (1996: 3) states that there are four areas which pragmatics is concerned with:

1. Pragmatics is the study of speaker meaning
2. Pragmatics is the study of contextual meaning
3. Pragmatics is the study of how to get more communicated than it is said.
4. Pragmatics is the study of the expressions of relative distance.

Pragmatics is the study of speaker meaning, where the study of aspects of meaning and language use that are dependent on the speaker, that addressee and features of the context of utterance. Pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener (Yule, 1996: 3). Pragmatics is the study of contextual meaning, which is the study of the context- dependent aspects of meaning, which are systematically abstracted away from in the construction of logical form. Example: the sentence that says “You crocodile, he cheated his own mother!” has the contextual meaning of a rebellious child. Pragmatics is the study of how more gets communicated than it is said, this perspective then raises the question of what determines the choice between the said and unsaid. The study of the expression of relative distance, it means that the closeness or distance of the listener or reader determines how much needs to be said. In the broad sense, through pragmatics, we must be able to grasp the message of the utterances by being aware that the words or phrases contain deeper meaning than literal meaning of what is spoken. Richard and Schmidt (2002) argue that pragmatics is the study of the study of the use of language in communication related to sentences and the context and situations in which they are used. In this scope of pragmatics,

there are some factors that should be considered. These factors establish the very definition of pragmatics itself. The factors are Implicature, Speech acts, Presupposition, Context, Adjacency Pairs, and Deixis and Distance.

2.1.2. Speech Act

A. Definition of Speech Act

Speech acts means when someone expresses something, he does not only produce utterances containing grammatical structures and words, but he also performs an action through the utterances. The use of the term “speech act“ covers actions such as requesting, commanding, questioning, informing. We use some linguistic forms with some functions. When a speaker does not know something and asks the hearer to provide the information, she typically produce a direct speech act. E.g. Can you ride a bike? Some questions are not about your ability to do something. You would not treat it as a question at all. Such an expression is described as an indirect speech act. E.g. Can you pass the salt?. Speech acts is represent a key concept in the field of pragmatics which can be broadly defined as language use in context taking into account the speaker’s and the addressee’s verbal and non- verbal contributions to the negotiation of meaning in interaction. Speech act theory is a subfield of pragmatics that studies how words are used not only to present information but also to carry out actions. The speech act theory was introduced by American philosopher J.R. Searle. It considers the degree to perform locutionary acts, illocutionary acts, and perlocutionary acts. Many philosophers and linguistics study speech act theory as a way to better understand human communication “ Part of the joy of doing speech act theory, from strictly first- person of view, is becoming more and more remindful of how many surprisingly different things we do when we

talk to each other,” (Kemmerling 2002). Communication has always been a necessity in human life. Through communication, the trade of thought among people, which directly contributes to the development of the quality of life itself, can be performed. The ability to percept utterances in communication can determine the action followed. Buck (2002) states that there are two types of communication, they are verbal and non verbal communication. Verbal communication is the way of communicating messages by using words as elements. Non verbal communication is the way of communicating messages by using gesture, body movements, eye contact, facial expression, or general appearances as the elements. In this case, the writer just discussing about speech act. Speech act in a variety of verbal communication and also a subdivision of pragmatics, often take place in verbal and non verbal communication. Yule (1996) states that speech acts are study of how the speakers and hearers use language. Bach (1979) explains that an action in verbal communication has message in itself, so the communication is not only about language but also with action. Speech act is the utterance that occurs and act refers to an action.

There are certain aims beyond the words or phrases when a speaker says something. Austin (In Tsui, 1994: 4) explains that speech acts are acts that refer to the action performed by produced utterances. In line with this, Yule (1996: 47) states that speech act is action which is performed via utterances. Stating the same idea, Binner (2013) also says that uttering something means doing something. Here, people can perform an action by saying something. Through speech acts, the speaker can convey physical action merely through words and phrases. The conveyed utterances are paramount to the actions performed.

Utterance is a unit of speech bounded by breathe or pause thus usually not conveying complete meaning. From utterances to speech acts. Does not have a specific semantic structure since even a burp or a pause is categorized as an utterance. In Pragmatics, utterance is a pragmatic notion. Pragmatics deals with utterances, by which will mean specific events, the intentional acts of speakers at times and places, typically involving language. Most of time our utterances are automatically interpreted as speech acts: as assertions, conjectures as testimonies, as orders, requests and please; as threats offers and promises. The function of utterance as a speech acts that serves a function in communication. Which perform speech acts when saying apology, greeting, request, complaint, invitation, compliment and refusal.

B. TYPES OF SPEECH ACTS

Austin (1969) is acknowledge as the creator of the speech act theory. Austin divided into three parts of speech acts. There are three types of acts in the speech acts, they are Locutionary, Illocutionary, and Perlocutionary.

A. **Locutionary speech** act is roughly equivalent to uttering certain utterance with certain sense and reference, which again is roughly equivalent to meaning in sense (Austin, 1962: 108). Locutionary acts are the act that is performed in order to communicate, the act of actual uttering (the particular sense and reference of an utterance). It is domain of fields like phonetics, phonology and linguistic semantics. Alternatively, in other words, a locutionary act is the essential act of utterance or producing a meaningful linguistic expression. Locutionary acts, is the act of saying something, refers to the meaningful production of sounds, words and utterances.

B. **Illocutionary speech** act is performed via the communicative force an utterance, such as asking, suggesting, ordering (Yule, 1996: 48). This act is also called the act of doing something in saying something. The most significant level of action a speech act is the illocutionary act because the force, which has been desired by the speakers, determines this act. Illocutionary act is the intended meaning, the action that is performed by speaker in uttering a sentence (force of the utterance in a given context).

C. **Perlocutionary**, according to Hufford and Heasley (1983: 250) states that perlocutionary act is the act that is carried out by a speaker when making an utterance causes in certain effect on the hearer and others. Perlocutionary act is also the act offering someone. Perlocutionary act refers to the effect the utterance has on the thoughts or actions of the other person. A perlocutionary act is specific to the circumstances of issuance and is therefore not conventionally achieved just by uttering that particular utterance, and includes all those effects, intended or unintended, often in determine, that some particular utterance in a particular situation cause. In the other words, perlocutionary act is the effect and importance of consequences of communicative speech acts on the feelings, thoughts or actions of the listener / hearer / addressee.

Categorization the functions of speech acts are: Expressive utterances, express the speaker's feeling; Directive utterances, attempt to get someone to do something.

The ability to understand the hidden message of utterance is really important to have. Some words or utterances could be misdirected into something unpleasant if we are not careful. By understanding pragmatics and speech acts we can get clearer

understanding of the utterances. There are things that exist in English that do not exist in Indonesian such as certain idiomatic expressions. Those expressions are barriers that could hinder someone to fully grasp the actual message of words or utterances. By understanding the norms and idiomatic expressions of the first and second language the students could determine the message of the utterances so that it could expand their knowledge resulting in the ability to perform the speech act. For this paper, the writer discussed in illocutionary.

2.1.3. Poetic Utterances

The same thing was conveyed by an expert in Indonesian Literature, Prof. Dr. Atmazaki, M.Pd, who said that poetic meaning is an arrangement of words or sentences that are synonymous. In other words, a poetic utterance is a sentence composed in a poetic style that has meaning and aesthetic value in addition to being often used by people to convey wise advice for life poetic utterances are also widely used to express affection and even seduce and express love. The kind rarely used by people because it focuses on aesthetic features of language Holmes (2013: 275) describes poetic utterances focus on aesthetic features of language. It can be found in a poem, an ear-catching motto and a rhyme. Poetic function can be found in discourse outside poetry. It can be found in discourses in political slogan, advertisement, newspaper, headlines and so on.

Poetry words are sentences arranged in a poetic style that have meaning and aesthetic value. Poetic words are used to express love. Poetry is a form of literary work that contains the expressions of the poet's heart, thoughts and feelings as outlined by utilizing all the power of language, creativity and imagination of the author in a series of beautiful language that contains rhythm and meaning. According

to The big Indonesian dictionary, poetry is a literary variety whose language is bound by rhythm, dimension, rhyme as well as the arrangement of lines and stanzas. So it can be concluded that poetry is an expression of the poet's thoughts and feelings which are poured using beautiful language and contain deep.

The characteristic of poetry, containing the imaginative expression of the poet's thoughts feeling and experiences.

Inner Elements of poetry

The inner elements of poetry is an element related to the mind in poetry readings. The following the elements:

1. Theme

The theme is the main element in poetry because the theme is closely related to the meaning produced from a poem.

2. Taste

Taste or feeling in poetry is the poet's attitude towards the subject matter contained in his poetry.

3. Tone, the meaning of tone or atmosphere in poetry the attitude of the poet towards his reader.

4. Message, the message in the poetry or its purpose is the message contained in a poem.

The structure of poetry consists of 2 types, namely the Inner structure and the physical structure. The inner structure is a building element of poetry that is not

directly visible in the writing of the words. The inner structure of the poem includes the theme, message and attitude of the poet. The physical structure is the building element of poetry that is physical in nature or appears in the form of the arrangement of the words. The physical structure of poetry includes figures\ of speech, rhymes, connotation, symbolic words and imagery.

2.2. Batak and Culture

2.2.1. Batak

Batak ethnic has a complete cultural wealth in managing of life. In this case, it appears that they have their own writing and language with a very complete vocabulary, and have sincere and specific customs that are different from this ethnic. Dalihan Na Tolu is one of the cultural treasures of the Toba Batak people. In Dalihan Na Tolu, it can be seen how the kinship system and patterns of relationships in daily life both with God, ancestors, close family, neighbors, relatives and others have arranged in such a way in the philosophy of Dalihan Na Tolu. The actualization of values is evident in the implementation of custom, example in the custom of marriage, death, entering a new house and others. As literally, Dalihan Na Tolu are three furnaces as a support for the life of the Toba Batak people in this world. In this study, the researchers used the theory of Searle and Austin. Where the theory speech acts discusses matters relating to the use of language in social life. The use of language is not only in written form, but also in spoken form, furthermore, Searle (1969: 234) states that speech acts are related to speech that has meaning of encouragement and consequence. Speakers have many ways to convey information. Therefore, a speaker should use strategies in speaking, especially in terms of asking. According to Searle (1969: 235) there are several types of speech acts, namely

representative, declarative, expressive, commissive and directive. Each of these types has branches that are further known as questions, requests, orders, and apologizes. In this studies the customary system derived from the Toba Batak speech in Dalihan Na Tolu, as well as how to speech acts of the participants in the Dalihan Na Tolu trial in the marriage process. *The author will also examine how the Jangga Toruan community practices the speech acts in Dalihan Na Tolu.* For Dalihan Na Tolu , every utterances will be stated very carefully, especially in terms of asking, either directly or indirectly. So the interlocutor is not offended or misunderstood, therefore, in this study, will studied about form and meaning of the request utterances used by Dalihan Na Tolu in the Toba Batak traditional marriage (mangadati) ceremony. Before the author continues the discussion about speech acts in the Toba Batak marriage customary session/meeting, the author will discuss about Dalihan Na Tolu. The following is the function and position of Dalihan Na Tolu:

1. *Hula- hula*

Somba marhula- hula, which means respect for the hula- hula. Hula- hula is a group of clans of mothers (father's wife), clans of grandfather's wife and several generations, such as: clans of children's wives, groups of grandchildren's wives, groups of clans of wives of relatives and so on from the Dongan tubu. Hula- hula is believed to be a source of offspring. Offspring obtained from a wife who comes from hula- hula group. Without hula- hula, there is no wife, without wife, there is no offspring. The hula- hula party occupies an honorable position in the Toba Batak society. That respect must always be shown in attitude, words and deeds. Batak people must always be Somba marhula- hula which means they must be respectful, submissive and obedient to hula- hula.

In Toba Batak marriage customs, the woman deserves respects because she wants to give her daughter as a wife who will give offspring to a clan. The respect is not only given to the mother, but to grandparents (opung) and so on. Hula- hula is likened to a source of living water, because it is considered a pangalapan pasu- pasu dohot pangalapan tua, which is a source of blessings and happiness, especially thanks to descendants of sons and daughters. The daughters (boru) party will not dare to fight against hula- hula because it is believed that the act will be cursed by the Sahala ni hula- hula (prayer), so that he will not have offspring, his life is miserable, falls ill, crops fail, misfortunes and so on. As in the expression: “naso somba marhula- hula, siraraon ma gadong na”. Gadong in Batak society is sweet potato which is one of the staple foods to replace rice, siraraon is the condition of sweet potato (gadong) which tastes bland, as if it will rot and contains water. The statement contains the meaning: “those who do not respect hula- hula will have difficulty making a living (Panggabean, 2007: 33).

2. Boru

Elek marboru is a gentle attitude towards boru (daughters). Which means affection that is not accompanied by hidden and self- serving intentions. Boru is a daughter or clan group that takes or makes the wife of our daughter. A gentle attitude towards boru (daughters) is necessary, because boru can be expected to help work in the fields, cleaning the house, so the other words, a party is impossible to do. As in a Batak advice states: “molo naeng ho mamora, elek ma ho marboru”, it means if you want to get riches, be gentle to boru. The meaning is not to treat boru or to command by force at all times and things, not to refuse boru’s wishes, to be polite at all times.

The concept of hamoraon (wealth) in Batak culture tends to be materialistic. Dalihan Na Tolu traditional teachings can work effectively, if the implementation is oriented to the teachings of Batak kinship which is based on family condition or interests. If hula- hula is gentle with boru, surely boru and her husband and family will always love, seek, and will not have the heart to see the troubles of hula- hula. The love and service of the boru what is meant by true wealth (hamoraon).

3. *Dongan Tubu / Dongan Sabutuha*

Manat Mardongan Tubu means an attitude that is always careful towards fellow clans to prevent misunderstandings in the implementation of traditional events. According to the parent's words "hau na jonok do na boi marsiososan" which means wood or trees close together that can rub together. This illustrates that the closeness of the relationship, will allow conflicts, both conflicts, personal interest, conflict due to position and others. Dongan tubu's picture is the figure of a brother and sister. The picture of dongan tubu in everyday life in the relationship between brother and sister is very close, but sometimes for certain reasons can cause the relationship to be tenuous. That is why the Batak people are ordered to perform manat mardongan tubu, which means to respect and be careful with their family members so as not to offend them. When planning a custom (wedding party), the Batak people always pay attention to it first with their relatives. It is useful end in a fierce debate and even get into a fight. In this case, Dalihan Na tolu is a philosophy of life for the Batak Toba people who have a role in terms of the kinship system, as a guide to communicating (speaking) acting to solve a problem (Levis- Strauss: 2003).

2.2.2. CULTURE

Custom's for the Toba Batak people are laws that must be maintained throughout their lives. Customs are accepted as an obligation which have to do, so that social life can be balanced which will then be taught to their descendants. Toba Batak includes social rules or regulations, all of which are included in a structure called of Dalihan Na Tolu is a framework that includes blood relatives and marital relations that link a kinship group to the traditional Toba community. Dalihan Na Tolu cannot separated from people's lives, especially those related to the system of customs. Dalihan Na Tolu which means three furnaces symbolizes three elements or three groups of relatives in the Toba Batak tradition, consisting of Hula- hula, Dongan tubu, and Boru.

In every day, Dalihan Na Tolu is very important to know one's "position" in interacting and communicating in the Batak community anywhere. That something is always mandated by parents to their children when they go abroad to others people's land is " Martutur" , means is the culture of speech, for knowing someone surname from every meeting with fellow Batak Toba people anywhere. From " Martutur" will be seen how a person will place his position in communication. Dalihan Na Tolu is a way of life for the Batak Toba community which has a number of customary rules or norms that guide the behavior of a person living in a society. Marriage is a life cycle of human being in this world. Marriage is the starting point for someone to get out of the nuclear family zone and going to build a new nuclear family with husband and wife.

Dalihan Na Tolu arises because of a marriage that connects two large families. Through marriage will form a new kinship system, because it has been

united Dalihan Na Tolu's excuse is through marriage. One of the important events in social life because marriage does not only concern women and men who will become brides. Even both families affect marriage is the union of two individuals between a man and a woman in a legal bond (Susetya, 2007: 7). Marriage is an agreement that is made consciously and without coercion between prospective husband and wife must be based on love that grows both because of sympathy and lust (Susetya, 2007: 8).

Toba Batak traditional marriage are carried out in a sacred manner. The Toba Batak traditional procedures for marriage are called "Adat Na Gok" (full customs), namely normal Batak marriages with previous customary provisions involving elements of Dalihan Na Tolu:

1. Mangaririt (seclusion).
2. Mangalehon tanda (give signs) like money that men give to women and vice versa women give sarongs to men.
3. Marhusip (comparison of the groom and bride candidates) which be held at women's house.
4. Marhata sinamot (discussing the dowry). This activity discusses what animals will be slaughtered, how many animals will slaughtered, how many ulos, how many invitations will be distributed and where the wedding ceremony will be held. Marhata sinamot custom can also be considered as an official introduction between the man and woman parents. And also discusses how much dowry will be given by the men to the woman.

5. Pudun Saut (bring dowry), means relatives without hula- hula delivering cattle have been slaughtered which are accepted by the women. In the pudun saut event, the families women and men agree to determine the time of pre- wedding and marriage blessings.
6. Martumpol (Pre- Wedding), is often called engaged. This activity is a ceremonial traditional ceremony which absolutely carried congregation bound with a promise to get married. This traditional is followed by the bride and groom and their families along with invitations which are usually held at the church.
7. Manjalo Pasu- pasu (The wedding blessing), the wedding blessing is held in the church by the priest, that the two brides are legally husband and wife.
8. Ulaon Unjuk (Traditionally ceremony / Party). This traditional ceremony which is sacred because in this event the role of Dalihan Na Tolu and speech acts are very much considered during the traditional event. In this traditional ceremony, prayers are delivered for the bride and groom, followed by the gift of ulos. In traditional ceremonies, there are three ulos that important to be submitted namely: the first, Ulos Hela (ulos of the groom) given by the parents of the bride or the Hula- hula party. Ulos Hela is called “ Ragi Hotang”. This definition of ulos hela means that the bride has approved her daughter to marry the groom. The second is Ulos Pansamot , which given by the parents of the bride to the parents of the groom, meaning that there is a relationship of kinship. The third, Ulos Pamarai, this ulos is given from the woman’s to family to her brother from the male side, this ulos pamarai is Sadum.

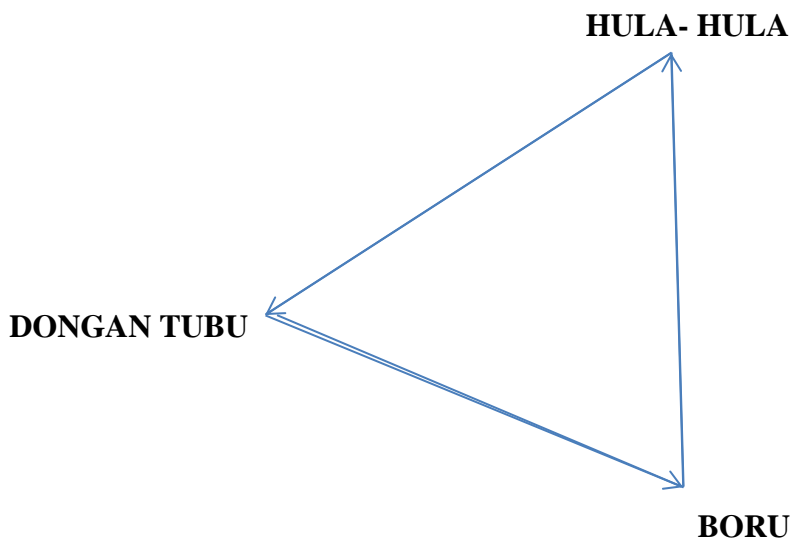
In addition to this ulos gift, the most basic thing that the author discusses is the speech act of the two families who are legally related. In this discussion, the traditional party is held at the groom's house. The Adat Na Gok traditional party, it is very important to pay attention to the seating of the invited guests based on the order of Dalihan Na Tolu. In this study, the writer has directly reviewed the place where the Adat Na Gok ceremony was held at a traditional Batak Toba wedding ceremony in the writer's hometown in the village of Jangga Toruan, LumbanJulu district as the location of the writer's research. When martumpol and Marhata Sinamot have been agreed and determined jointly by the two related parties who will be the host for the implementation of the traditional wedding party.

There are many things or provisions are mutually agreed upon in deliberations at meetings of traditional leaders in the village, namely if the woman is the organizer of the party then the provisions like animals that will be slaughtered for renting party, is equipment will be borne by the men and the results of the party, such as rice, envelope (money) should be divided in half by both parties. But if the male party is the organizer of the party which is called is "a selling bet" or "Taruhon jual", that the results at the party will be received by male side. Ulaon unjuk (traditional ceremony) is one of the most important traditional ceremonies in the life cycle of the Toba Batak ethnics. The implementation of this traditional ceremony is attended by all family relatives who are interconnected on the basis of Dalihan Na Tolu, both from men and from women.

As observations has been made by researchers the process of carrying out traditional ceremonies held on the men's side is called "Suhut Bolon" and the women's side is called "Bona ni Hasuhuton". In every traditional marriage of the

Toba Batak ceremony have leader during the party (ulaon adat) is called Parhata. Where parhata leads the ceremony, his statement was became the most dominant commonly used in Marhata adat event of Batak Toba, because parhata (speaker/ leader) from bride and groom sides used statement to deliver their speech to give information, blessings, hopes, reasons, thanks and acknowledge also demanding and services. In general, parhata will call the bride's entourage and all family invitees into the room / yard and invitees to sit in chairs or positions that have been determined which are assisted by Boru who is holding the party.

In the traditional marriage of the Toba Batak wedding, the seating position of the invites are very noteworthy. The seats have arranged and prepared by "Suhut Bolon". after hula - hula said that they were ready to enter the room or yard, Raja Parhata (Parsinabung) or the groom would invite them in. Order hula - hula entourage are : *Hula - hula, Tulang, Bona Tulang, Tulang Rorobot, Bona ni Ari, Hula - hula na marhaha anggi, hula - hula naposo*. All invites enter into the right yard of Master of Ceremony (Raja parhata). Meanwhile the groom's entourage sits on the left and behind the bride and groom. In this case, the traditional wedding event that the author researched was "Taruhon jual" in which the entire traditional event took place in the groom's yard. So, the group or the women's invitees brought rice as "*boras sipir ni tondi*" and "*dekke*" (goldfish) was handed over when Raja parhata Suhut Bolon called the Hula - hula's invitation to the yard or party building before going into more detail about the expression / utterance / acts. Let's look at the Dalihan Na Tolu chart , so that to understand more deeply about the position of elements of dalihan Na Tolu.

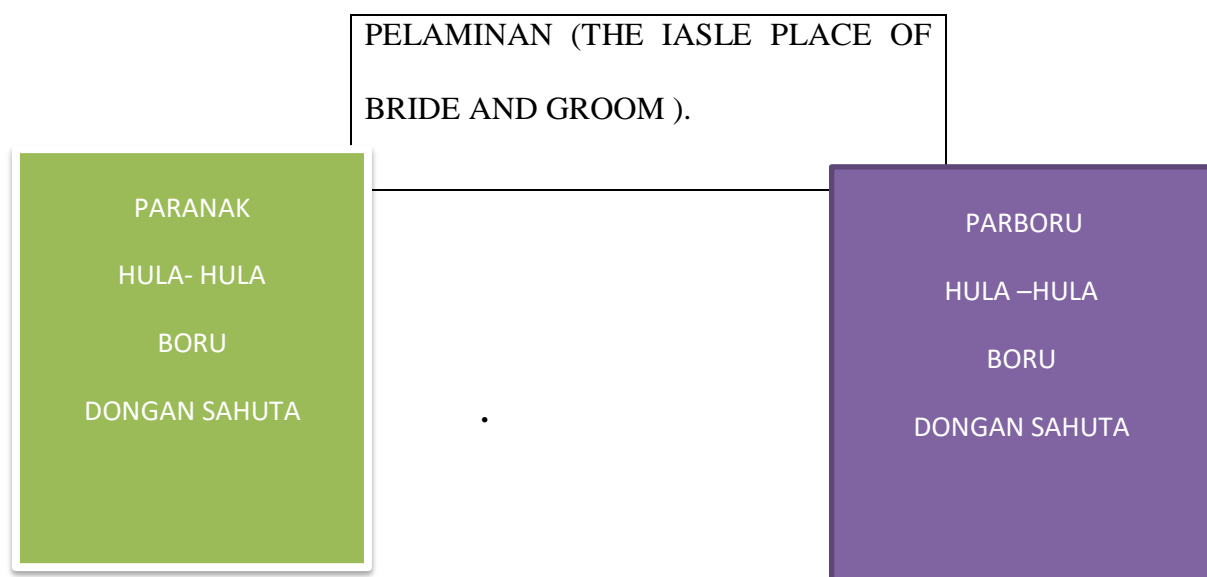


For the first of elements, Hula- hula. Hula - hula is the parents of the bride. The entourage of the bride is called “ Hula- hula na ni ambangan (Groom’s in law). The elements included in hula - hula, Tulang, Tulang rorobot, Bona ni Ari, Hula- hula na marhaha anggi, hula- hula naposo. ***The role of Hula - hula:*** have the highest or more special position in the Dalihan Na Tolu, namely the community where the origin of the mother who gave birth to us the person who is highly respected is what underlines the expression “Somba Marhula- hula” which means we must respect , so that we get safety and well being. In the implementation of the traditional Batak Toba marriage, Hula - hula has the highest position which is the source of the coming of prayers and blessings or marriage gifts the bind the two parties in a new kinship bond, which means forming a new Dalihan Na Tolu (Purba, 2013). **The second element is Dongan Tubu.** Dongan tubu is younger or older brother of the groom’s parents who are in the same clan as the groom’s parents. In Batak Toba traditional custom, ***the role of Dongan Tubu :*** as the executors or organizers of adat with the term “ Sisada anak Sisada boru”. Dongan Tubu consider that the child who is married is also his child. So, dongan tubu plays a role in making the wedding party successful and dongan tubu who nis the executor of the party is called “ Suhut

Bolon”. and every member of dongan tubu will speaking , you have to say the words “excuse me” or ask for permission to be more polite and you have to always practice the principle of “Manat Mardongan tubu” wherever you are. **The third element is Boru.** Boru or Women, is the younger or the older sister of the groom’s parents, sister of the groom, sister because of the same clan as the groom’s side. ***The Role of Boru :*** Boru or women taking care of all party needs occupies the lowest position of the three elements of Dalihan Na Tolu also plays a complementary role in preparing foods and drinks arranging the seating of all invitees present at the traditional Batak Wedding ceremony.

Boru and parhata suhut paranak (the groom’s party) have arranged the seats for paranak and hula- hula, dongan tubu with their hulla- hula. The following is a floor plan for sitting on a bench and hula- hula.

Floor plan for the bride and groom and the Paranak and parboru families and all invited entourage.



The Batak people generally follow the male lineage, which is called Patrilineal, marriage in Batak toba custom aims to form a happy new household or family to get children as successors to the lineage, namely the clan of the male child, the marriage is also maintain's community environment or "Parsahutaon" become unified arrangement of the people. The marriage process in the traditional Toba Batak Culture adheres to the law of exogamy (marriage outside of certain ethnic groups). It's means that in Toba Batak society, men do not take wives from their clan group and move to the husband's clan group with the aim of preserving the husband's path on the male line. Even land rights belonging to the name and position can only be inherited by the male line. Based on the comparative research that the writer has done, about the Toba Batak wedding customs in Dalihan Na Tolu, by following the traditional Toba Batak weddings in Medan and in the writer's hometown, the order of events and the sentences spoken by raja parhata were almost the same in the writer's village as in Medan, because basically the expressions are also umpasa or advice delivered by raja parhata during the traditional Toba Batak wedding ceremony. In the following, the writer explain the traditional speech during the ulaon unjuk which lasts until mangulosi.

There are several stages that are carried out during the process of the traditional marriage ceremony or pointing after returning from Church and the traditional ceremony is carried out at the traditional house in that location, or in the yard of the house that held the ceremony wedding party, such as:

- Calling the invitations brought by the uncle of the bride is following by determining the seats which are described based on Dalihan Na Tolu.
- Prepares the food.

- The men provide the main food (Tudu – tudu ni sipanganon) which is the most important part of the meat.

Tudu- tudu ni sipanganon or signs of staple food is the main part meat which given to hula- hula and all hula- hula entourage is a whole pig's head, neck (tanggalan), circular ribs (somba – somba), groin (soit), back with tail (upasira), liver and heart in a large bowl or bucket, given to hula – hula umpasa and expressions:

Paranak / Dongan Tubu :

“ Dhamu raja ni hula – hulanami , dison rodo hami pamoruonmuna lao pasahathon adatnami tuhamu ima tudu- tudu ni sipanganon songon somba ni rohanami tuhamuna hula- hulanami. Tung songoni pe rajanami sipanganon nahupasahat hami on, sai pamurnas mai tu daging saudara mai tu bohi, sipalomak imbulu, sipaneang holi- holi. Songon nanidokni situa-tua ma ninna: sititik ma sigompa, golang-golang pangarahutna, tung songonipe na boi tarpatupa hami, sai Debata ma na manggohi pasu-pasuNa. Asa sahat- sahat ni solu ma sahatma tu bottean, nunga sahat hupasahat hami tudu- tudu ni sipanganon tuhamu hula- hulanami Nainggolan, sai sahat ma tu parhorasan tupanggabean. Botima!.

Means: *That the sign of the main foods has been handed Nainggolan, and part of the meat given is in accordance with the elements of Dalihan Na Tolu. The meaning of conveying the sign of staple food (tudu- tuduni sipanganon) is that the paranak are very happy to accept the groom to be his son –in – law and the groom's family to become his nephew or new relative with the hope that the daughter (bride) can be happy with her husband in her new family.*

Then after finishing , shake hands with those who hand over (paranak /the groom's party) and those who receive (parboru/the bride's party).

- Fishes, usually Goldfish given by the brides family.

Then parhata parboru (protocol/MC) calls boru suhut parboru to bring “dekke” or goldfish to be handed over to Paranak (the groom's party). Suhu parboru took the “dekke” that had been placed on the plate that was to be handed over. Then with the position facing between the paranak and parboru. The paranak holds the edge of the plate or the container where dekke, while saying:

Parboru/ Hula-hula:

“ Dhamu pamoruonnami, dison rodo hami lao pasahathon dekke simudur-udur, dekke sitio- tio dohot indahan na las, songon tanda patuduhon las ni rohanami manjalo na pinasahat muna dohot manjalo haroromuna pamoruonnami. Sai mudur – udur ma hamu dohot angka pomparanmuna tu dolok tu toruan jala huhut sai mandapot mual natio jala las ma rohamuna. Songon nanidok ni situa- tuama: sititik ma sigompa, golang- golang pangarahutna, tung songonon pe na boi nahupatupa hami tu hamu pamoruonnami, sai Tuhanta Debata ma na manggohi pasu- pasuNa. Botima.

It means: *Likewise, the meaning of giving a dekke is a symbol of the warmth of the bride's parents in accepting the groom to become his son- in – law. After finishing, both parties shake hands and each returned to their seats.*

- *Meal Prayer, before eating, the paranak asks the church elder or priest who is present at the traditional event to lead the prayer meal. The parhata paranak says the utterance: “Sititik ma sihompa, golang- golang pangarahutna, tung songoni pe*

sipanganon na boi hupatupa hamion, sai godang ma pinasuna, martuama na mangan!.

It means that the available food can be a blessing and strength for all those present. After finishing eating, the invitees are welcome to greet the brides and their family while giving money in an envelope or present.

- Share Jambar

Dividing jambar means giving meat that has been cut into pieces of a size that has been determined according to Toba Batak culture and also money to people who have determined the recipient of the money.

- Talk About Customs (Marhata Adat)

After the elements of Dalihan Na Tolu and with the responsibility of each party to sit in their seats, parhata parboru took the initiative to start the event.

Parboru / Hula-hula :

“Dihamu raja ni pamoruonnami, ala mardalan do tong tingki , ala naung rade hamu asa tapukka ma pakkataion, manghatai ma hita rajanami”.

Means: *Parhata parboru (the bride’s party) started the conversation , so that the event continued immediately.*

Paranak/ Dongan Tubu:

“Nauli nadenggan ma tutu, nunga rade hami rajani hula- hula.

Means: *Thanks, we’re ready, hula- hula.*

Parboru/ Hula-hula :

“Mauliate ma dihamu Amangboru, alai andorang so sahat panghataion tuhamu , lehon hamu ma jolo tingki di hami na mardongan tubu asa marsiaturation majo hami”

Means: *Thank you, Amangboru, before talking about custom, give us time so we can prepare ourselves.*

Paranak / Dongan Tubu :

“Nauli nadenggan , raja ni hula- hula”

Means: *it's good, hula- hula.*

Parboru / Hula-hula :

“Dihita namardongan tubu, boru, bere / ibeberenami , dongan sahuta nami tarlumobi dihamu hula- hulannami, andorang so pinataripar hata tu hamu pamoruonnami, asa marnatampak mahita jala marsiaturation ma hita na mardongantubu.

Hata ni Ompunta na mandok: “Tartallik ma huling- huling tarida holi- holi, molo sianggian namanghasuhuthon, anggi dolima panamboli. Tangkas taboto ia namarulaonon, hahadolima , ima Nainggolan Parhusip, alani hamu anggidolinami ma panamboli, na gabe raja panungkunan disintuhu ni panghataion tu pamoruonta marga Sitorus. Jadi mardos nirohama hamu anggidolinami”.

Means: *The parboru / women's party asks all invited groups the parboru to prepare themselves to take part in all the series of traditional events until they were finished by asking elements of the same clans as parboru to be companions during traditional speeches.*

Anggidoli ni suhut parboru / Hula-hula paidua:

“ Mauliate ma dihamu hahadolinami, asa sai tontong hita marsipasangapan. Ipe dihita horongni anggidoli ise ma hita manungkun sintuhu ni panghataion tu pamoruonta? Dos ma rohanta, tapasahat ma tu Amani Kasih Nainggolan Lumbanraja.

After the person concerned agreed according to what had been determined and agreed upon when martonggo raja two weeks before Ulaon Unjuk. The microphone accepted and said: “Horas ma jala gabe , dihamu rajani pamoruonnami, molo naung rade do hamu tapungka ma manghatai taringot tu adat sihabatahonta”. (we will start the customary conversation that is in accordance with the Toba Batak culture.

Paranak / Dongan Tubu :

“Mauliate ma rajani hula- hula nami Nainggolan, andorang so hualusi hami hamu, lehon hamu ma jo tingki dihami asa marsiaturan hami. Dihita na mardongantubu, boru, bere/ ibebere, nang dongan sahuta nami tarlumobi ma dihamu hula – hula nami. Tutu songon nanidok ni hula- hulai, molo diangka ulaon na marsintuhu, molo anggidoli namanghasuhuthon ulaon, hahadolima panamboli, songoni nang sebalikna, molo hahadoli do namarulaon, anggidoli ma panamboli. Ido tona ni ompunta , jala mansai denggan do on ulahonta. Tangkas do taboto, diulaon sadarion hahadoli ma namarulaon nuaeng, ima sitorus pane. Jala hamu anggidolinami panamboli. Alani pinasahat ma tuhamu anggidoli , lao mangalusi sungkun – sungkun ni hula- hulanta.

Anggidoli ni Suhut Paranak/ Dongan Tubu paidua :

(Marga Sitorus Boltok): “Imadah tutu , songon naung tahatai ditingki martonggo raja, hami anggi doli ni suhut, horas ma namangande horas andean ni hata. Dihamu hula- hulanami, nunga rade hami pamoruonmuna tapungka ma panghataion dibagasan dos n i roha.

Means: *That all customary about Adat Na Gok talks will be carried out with pleasure. Then it is necessary to ask what kind of custom will be carried out by paranak into parboru.*

While talking, one of the boru came gave the pinggan panungkunan to parhata parboru. This pinggan panungkunan is a plate containing rice, on top which there are rice, 5 betel leaves, 4 pieces of money, which is Rp. 10.000,00, Rp. 20.000,00, Rp. 50.000,00, and also Rp. 100.000,00.

Parboru/ Hula-hula:

“ Mauliate ma raja ni pamoruonnami, dison nunga sahat pinggan panungkunan, sungkun ma tutu mula ni uhum, sise mula ni hata. Dipinggan on nunga adong boras sipir ni tondi, asa horas ma tondi madingin tumpak tondi matogu. Sai Tuhanta ma antong namangiring- iring hitaon saluhutna aa lelung hita on mangolu. Adong muse do napuran tiar, asi ma rohani Tuhan, sai tiar ma angka panaili tu ari mangihut. Adong muse do hape hepeng na bolak, rupiah ni negaranta, napinungka ni pamarenta, hasoloman ni inanta soripada dohot amanta raja. Sai mamasu- masu ma antong Tuhan Debata diangka naniula ni tangnta be asa marroan rupiah na bolak tuhita saluhutna”.

Means: *In Toba Batak custom, pinggan panungkunan is a ritual that carried out in traditional weddings to honor parboru (women's party) because it is officially the daughter of parboru to become daughter-in-law of the paranak family.*

Then the three sheets of money were taken by parhata parboru, one sheet left. One of boru was asked to return the plate to parhata paranak. And the money that was left on one sheet of the plate was taken by boru and the dishes were returned to storage.

“Nuaeng pe raja ni boru, namanungkun ma hami disintuhu ni sipanganon naung tapangan dohot disintuhu ni ulaoonta apala disadarion. Ala nunga bosur nita mangan indahan na las mahap marlompan juhut, sai asima rohani Tuhan debata, anggiat ma i pamurnas tu daging, saudara ma tu bohi, sipasintai tu panaili, sipaneang holi- holi. Diama hatana diama na nidokna. Tangkas ma hatahon hamu Amangboru!.

Means: *Now, we are full to eat the food that is already available, may God Bless all of our lives. Because of that, tell us, what is the meaning of this food, Amangboru.*

Paranak /Dongan Tubu :

“ Gabe ma jala horas, rajani hula- hula. Asi ma tutu rohani Tuhan, ia sipanganon on naung tapangani anggiat ma manghorhon hahipason, manghorhon gogo na imbaru dihita saluhutna. Tung songoni pe rajanami sipanganon na so sadi ai, manghorhon pasu- pasu mai thita namanganhonsa saluhutna. Ia taringot tu sintuhu nisipanganon na sosadia i rajanami, angka silas ni roha doi ima asa gabe parhorason dohot panggabean, Botima !.

Means: *The food and drink that has been eaten will be a blessing and strength for all who come to the event. And suhut paranak who provides the food will become a channel of blessings.*

Parboru/ Hula-hula :

“Mauliate ma di Tiuhanta, mansai las rohangku umbegesa amangboru, ala gabe parhorason dohot pabggabean do natapangan i. Alai amangboru, dongan ni parhorason panggabean on, ra tontu adong ma na tangkas si boahaononmuna tu hami hula –hulamuna. Tangkas ma hatahon hamu tuhami, amangboru”.

Means: *By giving thanks to God, but apart from health, the teacher must explain another purpose to parboru.*

Paranak/ Dongan Tubu :

“ Mauliate ma rajani hula-hulanami! Marsuru rajai asa tangkas ma tutu boahonon nami ima sintuhu ni ulaonta apala ditingkion. Rajanami, rajani hula- hula! Nunga rap hita maboan anakhonta ima si Jhonson Sitorus dohot Poni boru Nainggolan nagabe parumaen nami tu huria ni Tuhanta lao manjalopasu- pasu parbogason manang pardongansaripeon. Ditingkion ma nian rajanami naeng pasahatonnami angka na hurang gok songon somba ni uhum nami dohot somba ni adat nami. Jala asa tangkas ma tambai hamu pasu- pasu tu boru dohot helamuna, asa anggiat gabe rumahtangga nadenggan nasida dijolomuna, dijolonami, tarlumobi dijoloni Tuhanta. Ima sintuhu ni ulaonta ditingkion, rajani hula- hula. Botima !.

Means: *Both parboru and paranak parties hope that the bride and groom can become a family that fears God and gets along will before family and society. Parents and all families give prayers and blessings to the bride and groom.*

Parboru / Hula-hula :

”Mauliate ma dihamu rajani pamoruonnami, las do rohanami umbege hatamuna. Asa ingot do hamu diangka janji ima nanaeng pasahathon na hurang gok do hamu hape tu hami hula- hulamuna dohot mangido pasu- pasu. Pos rohamuna, sai na pasahaton nami do pasu- pasu tu anakmuna (helanami) dohot tu borunami (parumaenmuna) nang tusude tahe hamu pamoruonnami. Songon naung marsiundukan dohita ditingki acara marhata sinamot, napasahatonmuna Rp. 25.000.000,00 sinamot ni borunami tuhami, tangkas do huboto jala huida hami bohi ni sinamoti tu suhutnami, ipe amangboru parjolo ma gohi hamu sinamot na hurang gok , botima amangboru !”.

Means: *Sinamot or dowry that has been promised, will be fulfilled when the ceremony is performed , so that according to the promise when marhata sinamot, because of that the sinamot/ dowry be fulfilled first before continuing the custom.*

Paboru/ Hula- hula :

“Nunga rade hami , amangboru !.

Paranak / Dongan Tubu :

“ (suhut bolon paranak prepares the rest of the dowry shortage on a plate or dish that already contains rice and betel leaves. The plate is brought to the suhut parboru to calculate the remaining dowry , if the amount is correct, so the dowry was handed over to the suhut parboru) and saying: “ Dison ro do hami pasahathon panggohi ni sinamot ni borumuna ima godang na Rp. 2.000.000,00, rade ma hamu manjalo !”.

Money, rice, and betel leaves on the plate are poured into the place that has been prepared by the wife of suhut parboru (the mother of the bride). Then both the parties shook hands and returned to their original seats. Continued successively handing over panandaion envelopes and the amount of the nominal amount according to what had been agreed upon when marhata sinamot was given to:

- Pamarai (the younger or older of the groom).
- Pariban (sister)
- Simandokkon (the brother of the groom or uncle of the groom).
- Sigadis boru / simolohon (the older borther of the groom).
- Todoan (the families of the groom)
- Parorot (The aunt of the bride)
- Ompung suhut
- Ompung Bao
- Tulang ni Boru (the uncle of the bride).
- Submitting the dowry that has not been paid off that has been discussed during the pre- marital dowry talk.

It was time for the last event in marhata adat (traditional talk), at the request of king parhata parboru and suhut paranak combined some money in one envelope. From suhut paranak $\frac{2}{3}$, and parboru $\frac{1}{3}$, the envelope containing the money as a “tintin marangkup “ which will be handed over to the uncles of the groom. Suhut paranak and parboru are together went to where the groom’s uncle was

sitting and the one who handed over the tintin marangkup was the parboru with saying:

Parboru/ Hula- hula :

“Mauliate ma dihamu apparanami, ima apala tulang ni helanami on. Horas ma dihamu appara sidoli nami, songon situa- tua ma mandok: Tinintip ma sanggar laho baen huruhuruan, jolo sinungkun ma marga asa binoto partuturon. Didok rajani pamoruonta, asa hupasangap hami hamu apparasidoli, alai dang huboto hami aha marga nasida, namanungkun ma hami”.

Tulang ni na mangoli / (Apparasidoli) Uncle’s the groom :

“ Sirait do marganami, apparasidoli.

Parboru/ Hula- Hula :

“Mauliate ma appara sidoli. Jadi marga Sirait ma hape hahadolinami manang apparasidoli nami. Jadi mauliate ma di Amanta Debata, mauliate ma nang dihita saluhutna. Apala ditingkion nunga marsitandaan hita hahanami manang appara sidolinami ima marga Sirait, na marbossir mai ala naung hujalo hami beremuna gabe helanami, jala nunga hujalo hami sinamot ni borunta, nuaeng pe appara sidoli, gabe sisada boru mahita. Ala balga do hujalo hami sinamot ni borunta sian pamoruonta ima marga Sitorus. Molo tung songon dia pe pambaenannami nalao pasahatonnami , las ma rohani appara sidoli manjalo. Jadi mamungka sadarion, molo adong ulaon di marga Sitorus, molo hami dijolo, dipudinami ma hamu, manang sebalikna, molo hamu dijolo, hami ma dipudimuna. Songon nanidokni situatua : nipudun golang-golang ni rotan baen huru-huruan, molo tung so sadiape sinamot ni borunta , asima rohani Amanta Debata , sai lam ditambahi ma pasu-pasuNa. Asa sahat- sahat ni

soluma sahat ma tu bottean ni tiga ras, nunga hupasahat hami tintin marangkup on tuhamu appara sidolinami , sai sahatma tu panggabean tu parhorasan.

Tulang (Appara sidoli):

“Mauliate ma dihamu, diapala tingkion , dinaung ro hamu appara sidoli nami Nainggolan, pasahathon tintin marangkup ima songon sinamot ni borunta. Songon ni situatua” Balittang ma ninna pagabe naingkon oloan, arimu ma gabe, hita na mar appara sidoli ala tontong do hita marsipaolo-oloan. Bulung na martampuk, bulungni si marhasuna, nunga hujalo hami tintin marangkup , dohonon ma hata pasu- pasuNa.

Jadi tuho boru, Nainggolan ma partubu ima halak bapa, hami ma panamboli. Molo dihami boru Sirait do ho ate boru, molo adong persoalan ni rumahtanggamu, dang pintor tu Nainggolan paboanmu da ito, alai tu hami do parjolo. Ala amak do rere anak do bere. Jadi molo boru aha pe dialap bere tontong doi boru ni tulang. Sai Tuhan Debata ma mamasu-masu, Botima”.

- Give Ulos (Mangulosi)
- Worshiping Hula – hula while giving money to all invitations brought by uncle.
- The closing prayer signifies the end of the Toba Batak traditional marriage ceremony.