

UMPASA IN THE GIVING OF ULOS IN TRADITIONAL BATAK TOBA CEREMONIES: AN ANTHROPOLOGICAL STUDY

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Abstract: This research is entitled *Umpasa* in Giving Ulos at the Toba Batak Traditional Ceremony: An Anthropological Study. This research aims to describe the performance of *umpasa in giving ulos* at the Toba Batak traditional ceremony, the indexicality of *umpasa in giving ulos* at the Toba Batak traditional ceremony, and the participation of *umpasa in giving ulos* at the Toba Batak traditional ceremony. The theory used to analyze the data is anthropological theory proposed by Alessandro Duranti. The method used in this research is descriptive qualitative method of interactive model. The results obtained from this study are the performance of *umpasa* in giving ulos at the traditional birth ceremony, namely: (1) *mangirdak/mambosuri*, (2) *mangharoani*, (3) *mebat/paebathon*, (4) *tardidi*. Performances in the traditional wedding ceremony, namely: (1) *marhusip/marhori-hori dinding*, (2) *marhata sinamot*, (3) *martumpol*, (4) *marsibuhai-sibuhai*, (5) *manjalo pasu-pasu parbogashon*, (6) *marunjuk*, (7) *paulak une*, and (8) *manikkir tangga*. Performances in the traditional death ceremony, namely: (1) *martonggo raja*, (2) *sarimatua*, and (3) *saumatua*. Indexicality in the Toba Batak traditional ceremony, namely, (1) *umpasa*, (2) *ulos*. Participants of *umpasa* in giving ulos at the Toba Batak traditional ceremony are *Dalihan Natolu* (1) *hula-hula*, (2) *dongan tubu*, and (3) *boru*.

INTRODUCTION

The Toba Batak ethnic group is one of the largest ethnic groups in Indonesia, known for its traditional ceremonies. Traditional ceremonies are an important part of the life of the Toba Batak ethnic group. The Toba Batak traditional ceremony lies in the traditional values and beliefs that are firmly held by the Toba Batak ethnic group. These customs and beliefs are the basis for maintaining social relations, communicating and giving respect to good people and ancestors. One important element that is inseparable from this traditional ceremony is the gift of ulos by both guests and event owners.

In traditional Toba Batak rituals, *umpasa* plays an important role in the social life of the Toba Batak ethnic group, both in *bona pasogit* (ancestral land, Samosir island/area around Lake Toba) and outside *sileban/parserahan* (overseas areas). In the book "*Jambar Hata: Dongan Tubu Ulaon Adat*" by T.M. Sihombing (*Ompu Marhualan*), *umpama* (read: *uppama*) and *umpasa* (read: *uppasa*), both terms are in Indonesian: *umpama*=proverb and *umpasa*=*pantun*. Meanwhile, Dr. Nalom Siahaan (following *Dalihan Natolu* custom) explained the principles and how to do it. Nalom divided parables into two forms: short and long. Short examples - for example: *sisoli-soli do adat, siadapari gogo*. The long example can be divided into two, viz: according to the form of the "*tudosan*" (cover in Indonesian) and according to the content.

Umpasa has a deep meaning and significance in words, or utterances that have deep meaning and are contained in local wisdom. *Umpasa* can only be delivered by



elders or relatives with fluent and rhythmic language while demonstrating their ability as proof that they understand and understand traditional rituals well.

Umpasa is not only a means of teaching life values that are respected and upheld, but also serves as a tool to shape cultural identity and strengthen social ties within the Toba Batak ethnicity. Through the use of *umpasa*, Toba Batak culture is maintained and preserved from generation to generation.

Umpasa is a Toba Batak ethnic pantun, an oral literary work that still survives and plays a role in various aspects of Toba Batak ethnic life. *Umpasa* are words of wisdom passed down by the giver of ulos to give direction, hope or express his feelings. *Umpasa* is believed to be an expression or request to God in traditional rituals. As an expression of traditional society, *umpasa* can be grouped into the genre of oral folklore that is bound by various predetermined rules, such as array, word choice, rhyme and rhythm (Dananjaja, 2002).

Ulos is a woven fabric of traditional Toba Batak handicrafts in the form of a shawl that has special meaning and symbolism. But nowadays we often find ulos in the form of souvenirs, pillowcases, belts, clothes, bags, wallets, curtains, ties and placemats. Ulos symbolizes the bond of love between parents and children. Aside from symbolizing the bond between parents and children, ulos are also used to keep the body warm. Apart from being used as clothing, ulos are also often given as ceremonial gifts because the fabric symbolizes the ethnic status of the Toba Batak.

The main colors of ulos are red, black and white, decorated with various kinds of woven gold and silver threads. According to T.M Sihombing in his book "*Philosophy of Batak Custom*" (2004), these three colors also indicate who has the right to wear ulos. The red color is worn by the *dongan tubu* or *clan*, the white color is worn by the *parboru* or husband's family, and the black color is worn by the *hula-hula*, the wife's family. When presenting the ulos in a traditional ceremony, *umpasa* is used as part of the process.

According to the thoughts of the ancestors of the Toba Batak ethnic group, one of the factors that give life to the human body is "warmth". Given that the Batak Toba ethnic group used to live in the highlands because the temperature was cold. According to the ancestors of the Toba Batak people, there are three things that give life to the human body: blood, breath and warmth. Therefore, feeling warm is always a desirable need. According to the ancestors of the Toba Batak people, there are three sources of warmth: the sun, fire and ulos. The sun always rises and sets by itself. The fire can be lit at any time, but using it to warm the body is less practical, such as having to always keep the fire small so that sleep is disturbed. But this is not the case with ulos because it is very practical to use anywhere and anytime.

The history of the *mangulosi* tradition is one of the most important in the Toba Batak traditional ceremony. *Mangulosi* literally means giving ulos. *Mangulosi* is not just a gift, but this ritual has a deep meaning. *Mangulosi* symbolizes the giving of blessings, outpouring of love, hope and other kindnesses. *Mangulosi* is a very important traditional activity for the Batak people. The process of handing over ulos (*mangulosi*) to the Toba Batak ethnic group will be carried out according to the *dalihan natolu* system which plays an important role in all activities such as birth ceremonies, wedding ceremonies, and death ceremonies. Ulos is always a customary part that is always included.

Ulos is a traditional Toba Batak cloth that is considered a symbol of honor, friendship and love. In Toba Batak culture, ulos is not just an ordinary cloth, ulos has a

high cultural value in the middle of the Toba Batak ethnicity. Each ulos contains certain hopes or wishes or *sinta-sinta* in its color and decoration. In traditional Toba Batak rituals such as birth, marriage and death, the *mangulosi* tradition is often carried out. The *mangulosi* tradition or giving ulos also has a meaning as a symbol of affection from *hula-hula* to *boru* which is usually accompanied by words of blessing or *pasu-pasu*.

Ulos as in Tampubolon's journal (2018), ulos are everyday clothes. When worn by men the top is called *hande-hande*, the bottom is called *sengkot*, as a head covering called *tali-tali*, *bulang-bulang* or *detar*. When worn by women the lower part is called *haen*, worn up to the chest limit. To cover the back is called *heba-heba* and worn in the form of a shawl called *ampe-ampe* for the head is called *saong*. When women carry children the ulos used is called *parompa* and the back cover is called *hop-hop*. Tampubolon's opinion is based on his observations that ulos as daily clothing are usually worn by Toba Batak elders and shamans. The ulos is a complement in the implementation of rituals, but according to the Toba Batak ethnicity a shaman or elder wearing ulos clothing is a sign that he is an elder and is considered smart.

In the *mangulosi* ceremony there are several rules that must be obeyed, one of which is the giving of ulos should only be done by the *hula-hula* to *boru*, because it has become a tradition passed down from ancestors, for several generations. The type of ulos used must be in accordance with existing regulations. For each adat ulos has its own meaning, when it is used and to whom it is offered and in what traditional ceremony so that its function is not confused. The Toba Batak ethnic group until now, the tradition of giving ulos (*mangulosi*) is very important among the Toba Batak ethnic group, who believe that ancestors or ancestors are not arbitrary in interpreting the giving of ulos or *mangulosi*.

The reason for my research on this object is that the implementation of Toba Batak customs has begun to decline, so it must be preserved and paid more attention to so that traditional values and beliefs as well as the role of *umpasa* in giving ulos are still held firmly by the Toba Batak ethnic group. The author is interested in studying this object because he wants to describe how important the concept of *umpasa* in giving ulos at traditional Toba Batak ceremonies such as: birth, marriage, death, in anthropolinguistic studies. This is because the influence of the era of globalization and rapid technological development has caused the old values of the Toba Batak community to be shaken by the entry of new values from outside. The Toba Batak ethnic is a society that thinks rationally and has a relaxed, practical lifestyle, so that the values of traditional customs of the Toba Batak ethnic are increasingly eroded today.

RESEARCH METHODS

This research uses a qualitative descriptive method. Interactive qualitative research is an in-depth study using data collection techniques directly from people in the environment under study. Miles and Huberman, explained that interactive data analysis techniques are data analysis techniques consisting of four components of the analysis process, namely: data *collection*, data reduction/analysis (*data display*), data presentation (*data condensation*), and *conclusions drawing/verifying*.

Sources of research data are obtained from sources (*informants*), namely as a source of data, a source of information from what the author will research. The place or location was carried out in Sibola Hotang Sas Village, Balige District, North Tapanuli Regency, as a source of data relating to the circumstances and conditions of the activity. In this research, traditional leaders are used as *key informants* (*key information*) because

they always act as actors in the Toba Batak traditional ceremony and can provide accurate information from the ceremony.

The data collection methods used in this research are observation method, literature method, and interview method. In accordance with the methods used, the instruments in this research are recording devices (tape recorders), notebooks and pens, cellphone cameras, questionnaires/questionnaires.

The data that has been obtained is then analyzed using the data analysis method, namely: (1) Classifying data that is not in accordance with the subject matter, (2) eliminating data that is not in accordance with the subject matter, (3) analyzing the data in accordance with the predetermined study, (4) drawing conclusions and suggestions from the data obtained.

RESULTS AND DISCUSSION

3.1 Performance of *Umpasa* in the Giving of Ulos at the Ada Batak Toba Ceremony

Performance is a person's language ability that is shown through real skills such as speaking, listening, and writing. Understanding language as an action is also a communicative performance. Performance has a concrete nature. (Duranti, 2002).

The performance of *umpasa* in giving ulos at the Toba Batak traditional ceremony is about how *umpasa* is expressed and presented verbally in the context of giving ulos. *Umpasa* is an expression of hope, prayer, and advice conveyed to someone or the recipient of ulos. This section will describe the process of the traditional ceremony stages as well as the message, purpose, and *umpasa* that will be conveyed at each stage of the Toba Batak ethnic traditional event. In general, this thesis discusses the performance of *umpasa* in giving ulos at the three traditional ceremonies of the Toba Batak, namely: birth, marriage and death ceremonies.

Table 3.1.1 Performance of *Umpasa* in the Traditional Birth Ceremony

No.	Traditional Birth Ceremony	<i>Umpasa</i>	Order	Destination
1.	<i>Mangirdak/mambosuri</i> is a series of traditional Batak Toba ceremonies for expectant mothers whose pregnancy has reached seven months.	<i>Pinalu ni tagading, hau anak palu-paluna; gabe ma hamu marboru, baea ma buhabaju mu.</i>	This <i>Umpasa</i> is a big prayer and hope for all families that one day they will be blessed with many sons and daughters, and hopefully the first child will be a boy.	The aim is to <i>pasahat ulos tondi/ pasahat ulos mulagabe/ ulos ragiidup</i> so that her daughter is in good health when giving birth to her first child, also always healthy after giving birth, healthy children, and the delivery goes smoothly without any burden.
2.	<i>Mangharoani</i>	<i>Bintang na rumiris, ombun na sumorop; Anak pe riris, boru pe torop.</i>	May the family have many offspring, both boys and girls.	To give <i>mangiring/parompa ulos</i> from the <i>parboru</i> parents or <i>paranak</i> in-laws. Then the <i>star maratur ulos</i> from the

				<i>paranak's parents or parboru's parents-in-law. The goal is that in the future the family members will increase filled with happiness with the presence of another child.</i>
3.	<i>Mebat or mangebathon means bringing the first child to his or her mother's house for the first time, as well as having a meal together.</i>	<i>Tubu lata ditoru ni bunga-bunga, sai tubu ma di hamu; angka anak na marsanggap, dohot boru na martua.</i>	May her children grow up to be a blessing and become proud children in the family and bring a good name to her ompung.	During the <i>mebat/paebathon of a buhabaju</i> tu <i>ompungna</i> child, <i>hela</i> and <i>boru</i> usually ask their in-laws for an inheritance for <i>their pahompu</i> which is usually known as " <i>songon indahan arian ni pahompu i</i> ", <i>manang didok andor ansimun</i> , in the form of buffaloes, cows, or rice fields.
4.	<i>Tardidi/baptism/pandidi on na badia</i> is the sacrament of giving a child to the church.	<i>Dangka ni bulu, godang pinangaithon; sai simbur ma godang ma ibana mamboan goar na i, tongka tupanahitnahithon.</i>	May the child grow quickly and be kept away from all illnesses.	Baptism is a form of ritual to purify or purify oneself. The purpose is to hand over the child/baby to God to always be responsible for the child.

Table 3.1.2 Performance of Umpasa in Traditional Wedding Ceremony

No.	Traditional Wedding Ceremony	Umpasa	Order	Destination
1.	<i>Marhusip/marhori-hori dinding</i> is discussing the procedures that must be carried out by the <i>paranak</i> party in accordance with local customary provisions (<i>ruhut adat in huta i</i>) and in accordance with the wishes of the <i>parboru</i> (female party).	<i>Twig ni bulu duri, jait marsijaotan; siangkup ni hata nauli, dia ma nuaeng sitaringotan.</i>	Whatever has been determined, hopefully we will complement each other, be of the same mind, and remember the next goal.	The aim is to propose to the woman who will become part of the man's family. <i>Marhusip</i> is only attended by close relatives and delegates from the <i>dongan tubu, boru, and dongan sabutuha</i> .
2.	<i>Marhata sinamot</i> is a traditional activity that discusses dowry and party equipment so that a traditional Toba Batak wedding is carried out.	<i>Aek godang aek laut, dos ni roha do sibahen na saut.</i>	If agreement (unity of heart) exists in an association/community, work/activities must be carried out well.	The purpose is the provision of <i>masawin</i> that is submitted by the male party (<i>paranak</i>) to the female family (<i>parboru</i>) at the time of marriage. As a sign of the seriousness of the

				man to propose to the woman.
3.	<i>Martumpol</i> , also known as <i>engagement day</i> , is the stage where a marriage contract is made between the couple in front of a church priest.	<i>Personal differences, pinadomu gabe sada; Mutual loyalty needs to be maintained, asa with in the household.</i>	Hopefully in the future what God has united should not be divorced / separated, be faithful to each other, take care of each other and complement each other so that the household is happy forever.	The purpose is to ask and confirm whether the bride and groom still have unresolved relationships with other people, before making promises in front of God.
4.	<i>Marsibuha-buhai</i> is the beginning of the wedding blessing and <i>marunjuk</i> (traditional feast). The <i>marsibuha-buhai</i> event can take place at the bride's house but can also take place at the groom's house depending on the nature of the wedding.	<i>Boras si pir ni tondi, binuat sian piring; Debata ma na manggohi, Lord Jesus ma mangiring-iring.</i>	May the Lord Jesus always bless and be with you from today until <i>marnini marnono</i> (having children, squeaking) later.	The purpose of the <i>sibuha-buhai</i> event is to pay respect to the bride as <i>boru ni Raja</i> who is willing to leave her home to her husband's house and give the opportunity to the close family / <i>asuhuton</i> to fill the stomach (eat) because the groom's family has come to the bride's house all day.
5.	<i>Manjalo pasu-pasu parbogashon</i> / marriage blessing means that the bride and groom have officially become husband and wife according to the church conducted by a priest.	<i>Sahat-sahat ni solu, sai sahat ma tu bottean; sai sahat ma sude hita mangolu, sai sahat ma hita tu panggabean, sahat tu parhorasan.</i>	Sampan kepelabuhan, hopefully our longevity, health and health will lead us to happiness, what we aim for may be achieved.	The goal is that the married couple will receive a blessing and legally become husband and wife. After the church program is over, the bride and groom will continue to hold a traditional Batak party.
6.	<i>Marunjuk</i> (traditional feast) is a ceremony for the implementation of a cultural feast.	<i>Tubuan laklak ma, tubuan sikkoru di dolok ni purbatua; sai tubuan anak tubuan boru ma hamu, donganmu saurmatua.</i>	Bark grows, flowers grow by the village river. May you quickly have sons and daughters as your companions until old age.	The aim is that with the inauguration of the <i>marunjuk adat</i> , the marriage is official as a marriage that fulfills the requirements of Batak custom. In this way, the bride and groom are entitled to customary facilities, both from the relatives and from the <i>hula-hula</i> .
7.	<i>Paulak une</i> is a visit by the male family to the female parent's house.	<i>Si sada urdot ma hamu, si sada torroran; si sada tahi ma hamu, si</i>	In a household, you must be of one mind, one plan, one goal	The purpose is to thank the groom that the bride's parents have been successful in

		<i>sada oloan.</i>	and one consensus.	nurturing, educating and maintaining the manners and customs of <i>their bride</i> , who remains a "girl" until the day of her wedding, the girl remains <i>UNE</i> .
8.	<i>Manikkir tangga</i> is a return visit from the bride's parents with their closest relatives, to the <i>huta</i> (village) <i>hela</i> or <i>besan</i> , some time after the <i>singkop</i> (completion) <i>paulak une</i> .	<i>Sai ansimun si sada holbung ma hamu, tu page sangkirimpang; rap manimbung ai tu toru, rap mangakat ai tu ginjang.</i>	If there is something, light is carried, heavy is carried, mutual responsibility and complementarity	The general purpose is to see the social, economic and spiritual state of <i>boru</i> and <i>hela</i> .

Table 3.1.3 Performance of *Umpasa* in the Traditional Ceremony of Death

No.	Traditional Death Ceremony	<i>Umpasa</i>	Order	Destination
1.	<i>Martonggo raja/ maria raja</i> is a large meeting held by the two families. The two families sit together face-to-face and are led by the <i>Raja Parhata</i> (customary leader) to discuss the traditional events that will be held for the deceased.	<i>Balintang ma pagabe, tumundalhon sitadoan; ingkon saut do hita gabe, ai nunga masipaolo-oloan.</i>	What we talked about at the time of this event, we have agreed with each other, hopefully this event will run smoothly until the D-day.	<i>Martonggo raja/mariaraja</i> is an association of traditional leaders or <i>raja ni hula-hula, dongan tubu, ianakhon, and dongan sahuta</i> . The purpose is to discuss who enters the adat, gets <i>ulos</i> and <i>jambar</i> so that the funeral ceremony runs smoothly.
2.	<i>Sarimatua</i> , which means not until old, is a Batak tradition that is carried out when a Batak person dies at a very old age but his son or daughter is still unmarried.	<i>Eme si tamba tua ma, parlinggoman ni siborok; Debata do na martua, saluhut pomparan ni natua-tua horas ma di pararot.</i>	Planting rice where the shade is siborok, Debata is the one who has the power all of us pomparan ni natua-tua horas ma diparorot.	The purpose of <i>sarimatua</i> is a traditional ceremony carried out as a form of final respect to a husband or wife who has been blessed with grandchildren from their children even though there are still children who are not married.
3.	<i>Saurmatua</i> is a person who dies having descendants and grandchildren both from sons and from daughters.	<i>Balga tiang ni ruma, umbalgaan tiang ni sopo; nunga gabe natua-tua naung jumolo on, umgabean ma hta angka na umposo.</i>	The bigger the pillar of a house on stilts, the bigger the pillar of a building/house; it's like if an old person dies of old age, the younger	The goals are <i>hasangapon</i> (honor), <i>hagabeon</i> (having sons and daughters) and <i>hamoraon</i> (wealth).

			members of the group will live longer.	
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3.2 Indexicality of *Umpasa* in Giving Ulos in Toba Batak Traditional Ceremony

Indexicality is not only a sign found in visual communication, but also in almost all semiotic fields, including language. Indexicality is a sign that is based on similarities between signs. The type of sign that it is based on is the iconic sign, and can be referred to as iconicity.

Umpasa is used as a form of message or advice delivered by parents or elders to the younger generation. *Umpasa* often contain cultural values of courtesy, respect and ethics. According to Sibarani (2018), there are several main purposes in the use of *umpasa* in giving ulos. First, *umpasa* is used to convey wishes or prayers to the recipient of the ulos. These wishes can be in the form of happiness, safety or blessings in the life of the recipient. Secondly, *umpasa* can also be used to express gratitude and appreciation to the recipient of the ulos. This is done to honor and appreciate the recipient for their role or contribution in an event or activity. Thirdly, *umpasa* can reflect kinship, mutual understanding, or mutual support between the two parties.

In this section of the indexicality of *umpasa* in giving ulos at the Toba Batak traditional ceremony, we will explain the form of *umpasa* in each stage of the traditional ceremony carried out, and what types of ulos are used during the traditional ceremony, both in writing and in pictures as iconic signs of the indexicality of *umpasa* in giving ulos at traditional ceremonies such as birth, marriage, and death.

Table 3.2.1 Indexicality of *Umpasa* in the Traditional Birth Ceremony

No.	Traditional birth ceremony	<i>Umpasa</i>	Order	Destination
1.	<i>Mangirdak/mambosuri</i>	<i>Pinalu ni tagading, hau anak palu-paluna; gabe ma hamu maranak marboru, baoa ma buhabaju mu.</i>	This <i>Umpasa</i> is a big prayer and hope for all families that one day they will be blessed with many sons and daughters, and hopefully the first child will be a boy.	The aim is to <i>pasahat</i> ulos <i>tondi/ pasahat</i> ulos <i>mulagabe/ ulos ragiidup</i> so that her daughter is in good health when giving birth to her first child, also always healthy after giving birth, healthy children, and the delivery goes smoothly without any burden.
2.	<i>Mangharoani</i>	<i>Bintang na rumiris, ombun na sumorop; Anak pe riris, boru pe torop.</i>	May the family have many offspring, both boys and girls.	To give <i>mangiring/parompa</i> ulos from the <i>parboru</i> parents or <i>paranak</i> in-laws. Then the <i>star maratur ulos</i> from the <i>paranak's parents</i> or <i>parboru's parents-in-law</i> . The goal is that

				in the future the family members will increase filled with happiness with the presence of another child.
3.	<i>Mebat or mangebathon</i>	<i>Tubu lata ditoru ni bunga-bunga, sai tubu ma di hamu; angka anak na marsangap, dohot boru na martua.</i>	Hopefully, her children will grow up to be a blessing and become a proud child in the big family and bring a good name to her <i>ompung</i> .	During the <i>mebat/paebathon of a buhabaju</i> tu <i>ompungna</i> child, <i>hela</i> and <i>boru</i> usually ask their in-laws for an inheritance for their <i>pahompu</i> which is usually known as " <i>songon indahan arian ni pahompu i</i> ", <i>manang didok andor ansimun</i> , in the form of buffaloes, cows, or rice fields.
4.	<i>Tardidi/baptism/pandidi on na badia</i>	<i>Dangka ni bulu, godang pinangaithon; sai simbur ma godang ma ibana mamboan goar na i, tongka tupanahitmahithon.</i>	May the child grow quickly and be kept away from all illnesses.	Baptism is a form of ritual to purify or purify oneself. The purpose is to hand over the child/baby to God to always be responsible for the child.

Table 3.2.2 Indexicality of *Umpasa* in Traditional Wedding Ceremony

No.	Traditional Wedding Ceremony	<i>Umpasa</i>	Order	Destination
1.	<i>Marhusip/marhori-hori wall</i>	<i>Twig ni bulu duri, jait marsijaotan; siangkup ni hata nauli, dia ma nuaeng sitaringotan.</i>	Whatever has been determined, hopefully we will complement each other, be of the same mind, and remember the next goal.	The aim is to propose to the woman who will become part of the man's family. <i>Marhusip</i> is only attended by close relatives and delegates from the <i>dongan tubu, boru,</i> and <i>dongan sabutuha.</i>
2.	<i>Marhata sinamot</i>	<i>Aek godang aek laut, dos ni roha do sibahen na saut.</i>	If agreement (unity of heart) exists in an association/community, work/activities must be carried out well.	The purpose is the provision of <i>masawin</i> that is submitted by the male party (<i>paranak</i>) to the female family (<i>parboru</i>) at the time of marriage. As a sign of the seriousness of the man to propose to the woman.

3.	<i>Martumpol</i> otherwise known as <i>engagement day</i>	<i>Personal differences, pinadomu gabe sada; Mutual loyalty needs to be maintained, asa with in the household.</i>	Hopefully in the future what God has united should not be divorced / separated, be faithful to each other, take care of each other and complement each other so that the household is happy forever.	The purpose is to ask and confirm whether the bride and groom still have unresolved relationships with other people, before making promises in front of God.
4.	<i>Marsibuha-buhai</i>	<i>Boras si pir ni tondi, binuat sian piring; Debata ma na manggohi, Lord Jesus ma mangiring-iring.</i>	May the Lord Jesus always bless and be with you from today until <i>marnini marnono</i> (having children, squeaking) later.	The purpose of the <i>sibuha-buhai</i> event is to pay respect to the bride as <i>boru ni Raja</i> who is willing to leave her home to her husband's house and give the opportunity to the close family / <i>asuhuton</i> to fill the stomach (eat) because the groom's family has come to the bride's house all day.
5.	<i>Manjalo pasu-pasu parbogashon</i> (marriage blessing).	<i>Sahat-sahat ni solu, sai sahat ma tu bottean; sai sahat ma sude hita mangolu, sai sahat ma hita tu panggabean, sahat tu parhorasan.</i>	Sampan kepelabuhan, hopefully our longevity, health and health will lead us to happiness, what we aim for may be achieved.	The goal is that the married couple will receive a blessing and legally become husband and wife. After the church program is over, the bride and groom will continue to hold a traditional Batak party.
6.	<i>Marunjuk</i> (traditional feast)	<i>Tubuan laklak ma, tubuan sikkoru di dolok ni purbatua; sai tubuan anak tubuan boru ma hamu, donganmu saurmatua.</i>	Bark grows, flowers grow by the village river. May you quickly have sons and daughters as your companions until old age.	The aim is that with the inauguration of the <i>marunjuk adat</i> , the marriage is official as a marriage that fulfills the requirements of Batak custom. In this way, the bride and groom are entitled to customary facilities, both from the relatives and from the <i>hula-hula</i> .
7.	<i>Paulak une</i>	<i>Si sada urdot ma hamu, si sada torroran; si sada tahi ma hamu, si</i>	In a household, you must be of one mind, one plan, one goal and one	The purpose is to thank the groom that the bride's parents have been successful

		<i>sada oloan.</i>	consensus.	in nurturing, educating and maintaining the manners and customs of <i>their bride</i> , who remains a "girl" until the day of her wedding, the girl remains <i>UNE</i> .
8.	<i>Staircase manicure</i>	<i>Sai ansimun si sada holbung ma hamu, tu page sangkirimpang; rap manimbang ai tu toru, rap mangagkat ai tu ginjang.</i>	If there is something, light is carried, heavy is carried, mutual responsibility and complementarity.	The general purpose is to see the social, economic and spiritual state of <i>boru</i> and <i>hela</i> .

Table 3.2.3 Indexicality of *Umpasa* in the Traditional Death Ceremony

No.	Traditional death ceremony	<i>Umpasa</i>	Order	Destination
1.	<i>Martonggo raja/ maria raja</i> is a large meeting held by the two families. The two families sit together face-to-face and are led by the <i>Raja Parhata</i> (customary leader) to discuss the traditional events that will be held for the deceased.	<i>Balintang ma pagabe, tumundalhon sitadoan; ingkon saut do hita gabe, ai nunga masipaolo-oloan.</i>	What we talked about at the time of this event, we have agreed with each other, hopefully this event will run smoothly until the D-day.	<i>Martonggo raja/mariaraja</i> is an association of traditional leaders or <i>raja ni hula-hula, dongan tubu, ianakhon</i> , and <i>dongan sahuta</i> .
2.	<i>Sarimatua</i> , which means not until old, is a Batak tradition that is carried out when a Batak person dies at a very old age but his son or daughter is still unmarried.	<i>Eme si tamba tua ma, parlinggoman ni siborok; Debata do na martua, saluhut pomparan ni natua-tua horas ma di parorot.</i>	Planting rice where the shade is siborok, Debata is the one who has the power all of us pomparan ni natua-tua horas ma diparorot.	The purpose of <i>sarimatua</i> is a traditional ceremony carried out as a form of final respect to a husband or wife who has been blessed with grandchildren from their children even though there are still children who are not married.
3.	<i>Saurmatua</i> is a person who dies having descendants and grandchildren both from sons and from daughters.	<i>Balga tiang ni ruma, umbalgaan tiang ni sopo; nunga gabe natua-tua naung jumolo on, umgabean ma hta angka na umposo.</i>	The bigger the pillar of a house on stilts, the bigger the pillar of a building/house; it's like if an old person dies of old age, the younger members of the group will live	The goals are <i>hasangapon</i> (honor), <i>hagabeon</i> (having sons and daughters) and <i>hamoraon</i> (wealth).

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3.3 Partisipan *Umpasa* in Giving Ulos at the Toba Batak Traditional Ceremony

In this section, we will describe the participants of *umpasa* in giving ulos at traditional ceremonies of the Toba Batak such as: birth, marriage and death ceremonies. The participants in question are the people who play an important role in giving *umpasa* and ulos at a traditional ceremony held. *Umpasa* and what types of ulos are used during traditional ceremonies. What is the position, what is the social status, and what is the purpose of delivering the *umpasa* and ulos.

The parties involved in the *umpasa* of giving ulos at the Toba Batak ethnic traditional ceremony are the male party called *boru*, and the female party called *hula-hula*. In Toba Batak custom it is often referred to as *dalihan na tolu*. For the Toba Batak ethnic group, although there are different places of residence, the implementation of traditional ceremonies is still based on a sense of togetherness and purpose as a way of life based on *dalihan na tolu*. *Dalihan na tolu* is a philosophy of life which is also referred to as a structure or unit of society in the Toba Batak ethnic group.

In the Toba Batak ethnic group, the *dalihan na tolu* philosophy is: (1) *somba marhula-hula*, (2) *manat mardongan tubu*, (3) *elek marboru*. There are three forms of this element, namely: *hula-hula* (sister of the mother), *dongan tubu* (group of relatives), and *boru* (sister of the father). These three elements of *dalihan na tolu* essentially bring their own special characteristics to every Toba Batak ethnic traditional ceremony, namely:

1. *Hula-hula*

Hula-hula is a person who is highly prioritized in the implementation of traditional ceremonies in the Toba Batak ethnic group. *Hula-hula* is the family that gives the girl/wife. The *hula-hula* party in the Toba Batak ethnic group must be upheld. Therefore, *hula-hula* is considered to have a high position in the Toba Batak ethnic social system. For the Toba Batak ethnic group, the *hula-hula* (the person from the wife) is the visible God. So that the blessing of the party is very influential on the life of his daughter.

The role of the *hula-hula* in Toba Batak ethnic traditional ceremonies is very important in the traditional feast that is being held. The *hula-hula* occupies the most respected position in society and customs so it is suggested that all ethnic Toba Batak people should respect the *hula-hula*. *Boru* should view *their hula-hula* with respect and fear followed by reluctance. *Hula-hula* must be maintained with full respect, this does not depend on the question of whether this *boru* enjoys the benefits and goodness emitted by *hula-hula* as a magical and personal source that is prioritized. From the above it can be concluded that the position of the *hula-hula* is very high for the social system of the Toba Batak ethnic group, especially in the implementation of traditional ceremonies in the Toba Batak ethnic group.

2. *Dongan tubu*

Dongan tubu (relatives of the same family) is a person who is obliged to come to the ceremony because he is a certain part that is inherent in him. Families who share the same family in a *patrilineal* relationship (father). *Dongan tubu* (garden surnames) are sons and daughters whose surnames do not marry each other. Every Toba person must have an attitude and character that likes *dongan tubu* (surname relatives) wherever he is. The role of *dongan tubu* (surname relatives) in traditional ceremonies in the Toba Batak

ethnic group is very important in the traditional ceremonial parties that are held. *Dongan tubu* (relatives of the same family) plays a role in the *saur matua* traditional ceremony as a friend to carry out a traditional ceremony and become a driving force so that they must be like-minded in everything. So that the event in the traditional ceremony can run well and smoothly. Fellow clans must be together and worthy of being tied in one traditional party that is held.

3. *Boru*

Boru are also part of the ceremony, as they are the group that helps with many things in the ceremony. Those who belong to *boru* are *hela*, the *hela* family (including their parents and descendants). *Boru* is the family that takes a wife from one clan (another family). *Boru* occupies the lowest position or is said to be a servant at traditional ceremonies and in everyday life. But even though *boru* functions as a servant, it does not mean that *boru* can be treated arbitrarily but must be taken to heart or persuaded.

Even though the *boru* is married off to other clans, it does not break the family relationship with her clan, rather it increases the number of families of both parties wanting to have offspring and a lot of fortune. If the *boru* has many descendants, then there is a place to complain. If the *boru* has a lot of fortune or wealth, the *hula-hula* is happy and proud because the *boru* likes to give to the *hula-hula*. The role of *boru* in traditional ceremonies in the Toba Batak ethnic group is very important in the traditional ceremonies that are being carried out. *Boru* as a servant at traditional ceremonies and in everyday life. However and blood, *boru* is closer to *hula-hula* than *hela*.

The reason is that the day after tomorrow we can divorce our *boru* and if we have divorced then of course we are no longer *hela*. It is likely for this reason that the Toba Batak ethnic group never calls *hela* by name, *hela* is called by mentioning his clan. Thus if we as *hula-hula* must be polite or careful even if *hela* is below our rank. This assumption in daily implementation is always maintained to avoid unwanted things. From the description of the Toba Batak, it is carried out with good cooperation between fellow ethnic members covered in *dalihan na tolu*.

Table 3.3.1 *Umpasa* Participants in the Traditional Birth Ceremony

No.	Traditional birth ceremony	<i>Umpasa</i>	People	Destination
1.	<i>Mangirdak/mambosuri</i>	<i>Pinalu ni tagading, hau anak palu-paluna; gabe ma hamu maranak marboru, baa ma buhabaju mu.</i>	Both parents of the <i>parboru</i> will <i>pasahat ulos tondi/ulos mulagabe (ragiidup)</i> and deliver a message in the form of <i>umpasa</i> .	The aim is to <i>pasahat ulos tondi/ pasahat ulos mulagabe/ ulos ragiidup</i> so that her daughter is in good health when giving birth to her first child, also always healthy after giving birth, healthy children, and the delivery goes smoothly without any burden.
2.	<i>Mangharoani</i>	<i>Bintang na rumiris, ombun na sumorop; Anak pe</i>	<i>Mangiring/paromp</i> a <i>ulos</i> from the <i>parboru</i> parents or	The goal is to increase the number of family members filled with

		<i>riris, boru pe torop.</i>	<i>paranak</i> in-laws. Then the <i>maratur star ulos</i> from the <i>paranak's parents</i> or <i>parboru's parents-in-law</i> .	happiness with the presence of another child.
3.	<i>Mebat</i> or <i>mangebathon</i>	<i>Tubu lata ditoru ni bunga-bunga, sai tubu ma di hamu; angka anak na marsangap, dohot boru na martua.</i>	Both parents of both parties, <i>hulahula</i> , who will give ulos (<i>mangulosi</i>)	To introduce the child to both sides of <i>his ompung</i> family and <i>his</i> extended family.
4.	<i>Tardidi/baptism/pandidi on na badia</i>	<i>Dangka ni bulu, godang pinangaithon; sai simbur ma godang ma ibana mamboan goar na i, tongka tupanahitnahithon.</i>	In this event there is no ulos, usually only eating together with the nuclear family.	The purpose is to hand over the child/baby to God so that they are always responsible for their child.

Table 3.3.1 Umpasa Participants in the Traditional Wedding Ceremony

No.	Traditional wedding ceremony	<i>Umpasa</i>	People	Destination
1.	<i>Marhusip/marhori-hori wall</i>	<i>Twig ni bulu duri, jait marsijaotan; siangkup ni hata nauli, dia ma nuaeng sitaringotan.</i>	In this event there is no ulos usually only a meal together.	The aim is to propose to the woman who will become part of the man's family. <i>Marhusip</i> is only attended by close relatives and delegates from the <i>dongan tubu, boru,</i> and <i>dongan sabutuha.</i>
2.	<i>Marhata sinamot</i>	<i>Aek godang aek laut, dos ni roha do sibahen na saut.</i>	In this event there is no ulos, usually only a meal together.	The purpose is the provision of <i>masawin</i> that is submitted by the male party (<i>paranak</i>) to the female family (<i>parboru</i>) at the time of marriage. As a sign of the seriousness of the man to propose to the woman.
3.	<i>Martumpol</i> otherwise known as <i>engagement day</i>	<i>Personal differences, pinadomu gabe sada; mutual loyalty must be maintained, asa denggan in the household.</i>	In this event there is no ulos, usually only a meal together.	The purpose is to ask and confirm whether the bride and groom still have unresolved relationships with other people, before making promises in front of God.
4.	<i>Marsibuha-buhai</i>	<i>Boras si pir ni tondi, binuat sian piring;</i>	In this event there is no ulos, usually	The purpose of the <i>sibuha-buhai</i> event is

		<i>Debata ma na manggohi, Lord Jesus ma mangiring-iring.</i>	only a meal together.	to pay respect to the bride as <i>boru ni Raja</i> who is willing to leave her home to her husband's house and give the opportunity to the close family <i>/asuhuton</i> to fill the stomach (eat) because the groom's family has come to the bride's house all day.
5.	<i>Manjalo pasu-pasu parbogashon</i> (marriage blessing).	<i>Sahat-sahat ni solu, sai sahat ma tu bottean; sai sahat ma sude hita mangolu, sai sahat ma hita tu panggabean, sahat tu parhorasan.</i>	In this event there is no ulos, usually only a meal together.	The goal is that the married couple will receive a blessing and legally become husband and wife. After the church program is over, the bride and groom will continue to hold a traditional Batak party.
6.	<i>Marunjuk</i> (traditional feast)	<i>Tubuan laklak ma, tubuan sikkoru di dolok ni purbatua; sai tubuan anak tubuan boru ma hamu, donganmu saurmatua.</i>	Both extended families from both sides, parents, <i>hula-hula, dongan tubu, boru, bere/ibebere, dongan sahuta</i> take an active role in the gift of ulos at the ceremony.	The aim is that with the inauguration of the <i>marunjuk adat</i> , the marriage is official as a marriage that fulfills the requirements of Batak custom. In this way, the bride and groom are entitled to customary facilities, both from the relatives and from the <i>hula-hula</i> .
7.	<i>Paulak une</i>	<i>Si sada urdot ma hamu, si sada torroran; si sada tahi ma hamu, si sada oloan.</i>	In this event there is no ulos, usually only a meal together.	The purpose is to thank the groom that the bride's parents have been successful in nurturing, educating and maintaining the manners and customs of <i>their bride</i> , who remains a "girl" until the day of her wedding, the girl remains <i>UNE</i> .
8.	<i>Staircase manicure</i>	<i>Sai ansimun si sada holbung ma hamu, tu page sangkirimpang; rap manimbung ai tu toru, rap mangagkat ai tu ginjang.</i>	In this event there is no ulos, usually only a meal together...	The general purpose is to look at the social, economic and spiritual state of <i>boru</i> and hela.

Table 3.3.3 Umpasa Participants in the Traditional Death Ceremony

No.	Traditional death ceremony	<i>Umpasa</i>	People	Destination
1.	<i>Martonggo raja/ maria raja</i> is a large meeting held by the two families. The two families sit together face-to-face and are led by the <i>Raja Parhata</i> (customary leader) to discuss the traditional events that will be held for the deceased.	<i>Balintang ma pagabe, tumundalhon sitadoan; ingkon saut do hita gabe, ai nunga masipaolo-oloan.</i>	In this event there is no ulos, usually only a meal together.	The purpose is to discuss who enters the adat, gets <i>ulos</i> and <i>jambar</i> so that the funeral ceremony runs smoothly.
2.	<i>Sarimatua</i> , which means not until old, is a Batak tradition that is carried out when a Batak person dies at a very old age but his son or daughter is still unmarried.	<i>Eme si tamba tua ma, parlinggoman ni siborok; Debata do na martua, saluhut pomparan ni natua-tua horas ma di parorot.</i>	Both extended families from both sides, parents, <i>hula-hula, dongan tubu, boru, bere/ibebere, dongan sahuta</i> take an active part in the gift of ulos (<i>mangulosi</i>) at the ceremony.	The purpose of <i>sarimatua</i> is a traditional ceremony carried out as a form of final respect to a husband or wife who has been blessed with grandchildren from their children even though there are still children who are not married.
3.	<i>Saurmatua</i> is a person who dies having descendants and grandchildren both from sons and from daughters.	<i>Balga tiang ni ruma, umbalgaan tiang ni sopo; nunga gabe natua-tua naung jumolo on, ungabean ma hita angka na umposo.</i>	Both extended families from both sides, parents, <i>hula-hula, dongan tubu, boru, bere/ibebere, dongan sahuta</i> take an active part in the gift of ulos (<i>mangulosi</i>) at the ceremony.	The goals are <i>hasangapon</i> (honor), <i>hagabeon</i> (having sons and daughters) and <i>hamoraon</i> (wealth).

CONCLUSIONS

This chapter presents the results of research and discussion regarding *umpasa* in giving ulos at the Toba Batak traditional ceremony: anthropolinguistic studies. It describes the performance or stages of *umpasa* in giving ulos found in Batak traditional ceremonies such as in the traditional ceremonies of birth, marriage, and death. Then the indexicality of *umpasa* in giving ulos at the traditional ceremonies of birth, marriage, and death which will also be explained with icons (images) so that readers understand the purpose and purpose of my research. And finally, participants in traditional ceremonies in the Toba Batak ethnic group, which explains about who are the people who play an important role in the traditional ceremony, what type of ulos will be used in the traditional ceremony to be held, both at the traditional ceremony of birth, marriage, and death must have different and very important roles both the recipient of *umpasa* and ulos and the giver of *umpasa* and ulos.

This research discusses anthropolinguistics which deals with three important relationships that need to be considered. First, the relationship between a language and a culture means that when we study a culture we must also study its language, and when we study its language we must also study its culture. Performance is a person's language ability that is shown through real abilities such as speaking, listening, and writing. Understanding language as an action is also a communicative performance. Performance has a concrete nature (Duranti, 2002). In this section, it will be described about the participants of *umpasa* in giving ulos in Toba Batak traditional ceremonies such as: birth, wedding, and death ceremonies. The participants in question are the people who play an important role in giving *umpasa* and ulos at a traditional ceremony held. *Umpasa* and what types of ulos are used during traditional ceremonies. What is the position, what is the social status, and what is the purpose of delivering the *umpasa* and ulos.

The parties involved in the *umpasa of* giving ulos at the Toba Batak ethnic traditional ceremony are the male party called *boru*, and the female party called *hulahula*. In Toba Batak custom it is often referred to as *dalihan na tolu*. For the Toba Batak ethnic group, although there are different places of residence, the implementation of traditional ceremonies is still based on a sense of togetherness and purpose as a way of life based on *dalihan na tolu*. *Dalihan na tolu* is a philosophy of life which is also referred to as a structure or unit of society in the Toba Batak ethnic group.

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