

**FIGURATIVE OF SPEECH USED IN BATAK TOBA WEDDING
CEREMONY IN RANTAU PRAPAT**

SKRIPSI

*Submitted in Partial fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

By:

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UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

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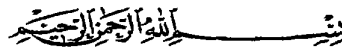
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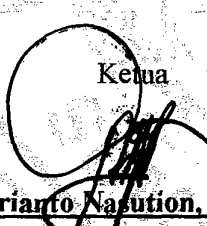
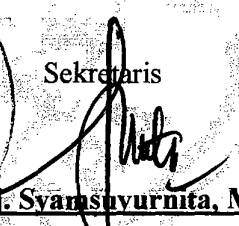


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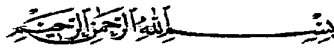
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ABSTRACT

Simatupang, Nadra Tusalmi. 1402050174. *Figurative of Speech Used by Batak Toba in Wedding Ceremony in Rantau Prapat*. English Education Program. Faculty of Teachers' Training and Education. University of Muhammadiyah Sumatera Utara. Medan. 2018.

This study deals with figurative of speech used by batak toba in wedding ceremony in Rantau Prapat. It was aimed to investigate types of figurative of speech and the most dominant of figurative of speech found in batak toba wedding ceremony. This study was conducted by using qualitative descriptive research. The source of data was interview and video record. Data were analyzed umpasa-umpasa which contained types of figurative of speech. The result showed that there were two types of figurative of speech, namely simile, and personification. It found that there 15 umpasa found in batak toba wedding ceremony which consisted of 13 (86.67%) for simile, and 2 (13.33%) for personification. The most dominant of figurative of speech was simile with number 13 umpasa. It means that every umpasa always as same as with another thing, such as plant, animal, and everything meaning which could be compared with our life and real.

Keyword: Figurative of Speech, Batak Toba, and Wedding

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The Researcher,

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Human beings use and need language everyday. They can express everything in their mind by using language to follow every human's activity. If someone cannot communicate with the other s/he would find everything in his or her world difficult, therefore it is important to see clearly what language is. By the ability to communicate, human being are able to express their ideas, to live and work. Without language, problems in society may appear legions and misunderstanding. The function or role of language is an institution whereby a human being communicates and interacts with one another by means of habitually used oral, auditory, arbitrary and symbols. People who speak a certain language share a certain culture too. The relationship between language and culture is correlated. Sapir quoted by Flora (2014) states that the relationship between language and culture is deeply rooted. Language is used to maintain and convey culture and cultural ties. Different ideas stem from different language use within one's culture and the whole aspects of these relationships start one's birth. Language is used as a means of communication but also for its great concern with other field.

Indonesia consists of thousands of islands. Each island consists of provinces that have different tribe and culture. Each tribe has its own tradition and uniqueness. The uniqueness of the traditions of these tribes can be seen from several customary activities such as birth, marriage, death, and so on. From all

customary activities, wedding ceremony is the most favorite activity which still uses the prevailing custom because in the wedding ceremony, each tribe usually will show proudly in order to introduce its uniqueness which will differentiate its customs with wedding procession activity.

Batak is one of the tribes that known with the customs that are very complicated and unique. Batak is one of the tribes in Indonesia which originally comes from the original Tapanuli, North Sumatra. Batak itself is divided into 5 sub - ethnics, they are, Batak Toba, Angkola, Simalungun, Karo, Mandailing and Pakpak For Batak tribe, custom is the most important one beside religion. The custom also used as the integral tool for one individual to other individuals, between one family to the other families, or even a clan to the other clans. By knowing the customs, Batak people will be able to know their position when they meet other Bataknese just by asking the Bataknese's family name (Marga). the traditions are sort of regulations within Batak. *Dalihan Na Tolu* is the principle tradition of Batak. It is a triangle bond between brothers, sisters, and brothers of the mother. In a Batak wedding ceremony *dalihan na tolu* of the groom and *dalihan na tolu* of the bride will be involved.

Batak Toba wedding is clan exogamy wedding, because the wedding of the clan is strictly prohibited. Therefore, the ideal wedding of Batak Toba society is wedding between a man with a daughter of the brother of the man's mother the relation between man and woman is Pariban. There are two types of Batak Toba, they are Dialap Jual and Taruhon Jual. Steps or procession that done in this types is same. The difference is just different host executing the customary wedding

ceremony. *Dialap jual* is a wedding that implemented in bride's house, *Sinamot* (dowry) is just paid by groom family. For *Dialap Jual*, *Sinamot* should be much more. *Taruhon Jual* is a wedding that implemented at the ceremony of groom. Usually, the dowry is less than *Dialap jual*.

There are some figures of speech are used by Batak Toba in the wedding ceremony. Figures of speech or figurative language are words or groups of words used to give particular emphasis to an idea or sentiment. A figure of speech expresses an idea or experience vividly, forcefully, and briefly . Sometimes figure of speech may seem even more direct than literal language because it helps the listener grasp important ideas immediately. In other words the figures of speech are forms of expression in which words are used differently from their normal meanings.

Figurative of speech is language or expression which is different from what has been expressed. A way of expressing thoughts or feelings in spoken or written form by using figurative words, so it can show the soul and personality of the author, produce a clear understanding, of interest to the reader. Pradopo (in Endraswara, 2003) states that the value of art literary style is determined by figure of speech. The reach of figure of speech is very broad, not only words but also covers issues a series of words that include phrases, clauses, sentences, and discourse as a whole including proficiency author in choosing expressions that determine the success of beauty, and the plausibility of literary work which is the result of the expression self.

However, in reality, many batak people did not know the meaning of wedding ceremony because recently wedding ceremony mix modern era. In addition, some of batak people did not know function of wedding ceremony especially in Rantau Prapat. Furthermore, many batak people did not understand the words what they said. And, some of people such as students' university did not know what figurative of speech is and function of figurative of speech in daily life.

Based on the phenomenon above, that is why the researcher interested to conduct this research entitle "*Figurative of Speech Used in Batak Toba Wedding Ceremony in Rantau Prapat*".

B. Identification of the Study

Based on the background of study, the problems were identified as follows:

1. Many batak people did not understand the words what they said.
2. Many batak people did not know the meaning of wedding ceremony and umpasa-umpasa of batak wedding ceremony.
3. Some of batak people did not know function of wedding ceremony especially in Rantau Prapat.
4. And, some of people such as students' university did not know what figurative of speech is and function of figurative of speech in daily life.

C. The Formulation of the Problem

Based on the background of the study, the problems were formulated as the following.

1. What types of figurative of speech used in Batak Toba wedding ceremony in Rantau Prapat?
2. What is the most dominant types of figurative of speech used in Batak Toba wedding ceremony in Rantau Prapat?

D. The Objectives of the Study

In relation to the problems of the study, the objectives of the study were:

1. to investigate types of figurative of speech used in Batak Toba wedding ceremony in Rantau Prapat
2. to find out the most dominant types of figurative of speech used in Batak Toba wedding ceremony in Rantau Prapat.

E. The Scope and Limitation of the Study

The Scope of this thesis focused on figurative of speech and their meanings found in wedding ceremony of Batak Toba and it was limited Batak Tobe wedding ceremony in Rantau Prapat.

F. The Significance of the Study

The findings of the study was expected to be useful and relevant theoretically and practically. Theoretically, the findings of the study were useful

for developing of the theory of figurative of speech. This reasearch findings was be also useful for improving the knowledge to add more horizons in language planning issues about the vernacular language.

Practically, the result of the study was be useful as a reference for the university students who are interested in studying figurative of speech. This research finding was be also useful for the next researchers who are interested in conducting any further studies in figurative of speech.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Definition of Figurative Speech

Figures of speech are a word or phrase that departs from everyday literal language for the sake of comparison, emphasis, clarity, or freshness. A figure of speech expresses an idea, thought, or image with words which carry meanings beyond their literal ones. Figures of speech give extra dimension to language by stimulating the imagination and evoking visual, sensual imagery; such language paints a mental picture in words. Figures are most commonly used when the writer emotionally moves and his imagination is stirred. His language will be emotive, his words chosen for their color and melody, and figures will be frequent.

As according to X. J. Kennedy quoted by padillah et al (2016) gives the statement that “a figure of speech may be said to occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from the usual denotations of words.” Figures and symbol are images used in a particular way to explore the less known through the known. Wren and Martin state that figure of speech is a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect. This definition explain that figure of speech related what we called connotative meaning. A Figure of Speech is a word or words are used to create an effect, often where they do not have their original or literal meaning.

Figurative of speech is language or expression which is different from what has been expressed. A way of expressing thoughts or feelings in spoken or written form by using figurative words, so it can show the soul and personality of the author, produce a clear understanding, of interest to the reader. Pradopo (in Endraswara, 2003) states that the value of art literary style is determined by figure of speech. The reach of figure of speech is very broad, not only words but also covers issues a series of words that include phrases, clauses, sentences, and discourse as a whole including proficiency author in choosing expressions that determine the success of beauty, and the plausibility of literary work which is the result of the expression self. Figure of speech uses in literary writing, should touch feelings, emotions based on image of things seen, and actions experienced. Based on this background.

From the definition above, it can be concluded that figures of speech are the various rhetorical uses of language that depart from customary construction, word order, or significance.

1.1 Types of Figurative of Speech

There are some types of stylistic feature (Dubovicience, 2014), namely:

a. Simile

Simile is “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, q.v., where the comparison is implicit)

recognizable by the use of the words ‘like’ or ‘as’”. Simile usually helps to promote some positive characteristics of the advertised product (or service) and/or highlight and strengthen emotional representation of its features.

b. Metonymy

Myers states that metonymy is commonly found in advertisements “where the product is associated with some person or surroundings. During the analysis, in a number of advertising slogans metaphor was identified. Metaphor contributes to the aesthetics of the message and emphasizes the main idea, describing one object in terms of another, usually by means of implicit comparison. When using a metaphor, two seemingly unrelated things are compared by stating that one is the same as the other; this helps to see the similarities or connections which would remain unrevealed if not by the metaphor, for example:

- 1) Fresh Squeezed Glaciers (Adelma Mineral Water)
- 2) It just feels right to hold the internet in your hands (Apple iPad)
- 3) Bounty- the taste of paradise (Bounty candy bar)

Leech maintains that metaphors are valuable in the advertising language as they “suggest the right kind of emotive associations for the product”. Many of the analyzed slogans are based on pun that involves a play on words. According to Cuddon, puns are often used for humorous effect. Consider the following examples:

- [1] Absolute magic (Absolute Vodka)

[2] Empowering people (Acer)

Pun or word play is often used by advertisers because they rely on lexical items with more than one meaning; sometimes a word play occurs when the different words are homophones or homonyms. The pun/word play is based on ambiguity, although, according to Leech, in advertising language ambiguity “hinges on the orthography rather than on pronunciation”.

c. Personification

Personification is “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender”. Advertisements can often use personifications when inanimate objects or abstractions are endowed with human qualities to make it more dramatic, interesting and more attractive, because we can better relate to the objects which are personified.

A number of the analyzed advertising slogans use the figurative language device called apostrophe in which “a thing, a place, an abstract quality, an idea, a dead or absent person, is addressed as if present and capable of understanding”. For example:

[1] Hot’n juicy (Dave’s cheeseburgers)

[2] “Bring out the best” Hellmann’s real mayonnaise (Hellmann’s mayonnaise)

[3] Finger lickin’ good (KFC)

1.2 The Function of Figurative of Speech

Figure of speech is not only used to embellish the language, but also cause a moment of excitement when reading. It is used equally in writing as well as in speech. It, in fact, provides emphasis, clarity or freshness to expression. Clarity, however, may sometimes suffer because a figure of speech introduces double meanings such as connotative and denotative meanings. It also strengthens the creative expression and description along with making the language more graphic, pointed and vivid.

In addition, Some figurative language is used to expand beyond the literal narrative in the story. Hyperbole is a grossly exaggerated or excessive claim. Symbolism is used to present a moral lesson or broader point by having a noun in the story represent something beyond the story. Personification is used to give human qualities to an object or animal. For example, "the clouds cried with empathy toward her loss" is a human-like way to describe rainfall. Allusion is simply referring to something outside the narrative, such as a reference to a historical event.

Moreover, in creative works some figurative language tools simply increase the creativity of the writing. Imagery is one of the simpler elements to understand. It is the use of descriptive, expressive language to give the reader a mental image. "The Sun beamed brightly down on the couple as they embraced" is an example. Rhyme is a figurative element commonly used in children's books.

2. Wedding Custom

The wedding ceremony was held in a number of series that customarily maintained and preserved by the society because of customary law wedding is a public law (the law of the people). The traditional ceremony is not only being a formality. Each traditional ceremony has the value and meaning for the tribe. The celebration usually has specific rules relating to social groups involved variations and a group of ethnic. The ceremony should be maintained until the next generation to be able to retain their cultural identity and the meaning contained although still the executing adapt to the environment of his day. Indonesia has been long known as a big mixture of people, tradition, and values, creating a unique system that share the definition of "Indonesian's Culture". However, we should admit that several ethnic groups soar more than the others do.

3. Description of Batak Toba

Batak is a person who has a surname and it consists of 5 sub - ethnicities, who are ethnically divided the geographically into: Batak Toba, Simalungun, Karo, Mandailing, Pakpak. Batak is the name of an ethnic group in Indonesia. The tribe is mostly live in North Sumatra. Anthropologically Batak consist of sub-ethnics which are Toba, Karo, Simelungun, Angkola-Madailing and Pakpak Dairi. Batak people are Austronesian, but it is unknown when the Batak people ancestors first settled in Tapanuli and East Sumatra. Language and archaeological evidences indicates that people who speak Austronesian from Taiwan have been moved to the Philippines and Indonesia around 2,500 years ago, ie in a young

stone age (Neolithic). The history version says Raja Batak and his entourage come from Thailand, Peninsular Malaysia and continue to cross to Sumatra and inhabits in Sianjur Mula Mula. Estimated, the king of Batak lived about the year 1200 (the beginning of the 13th century). Raja Sisingamangaraja XII is one of Batak king who is a descendant of the 19th generation, the son named Raja Buntal is the 20th generation.

Each tribe has a custom concept that became the tribe's identity. Batak has 3 principles known as hamaroan, hagabeon, and hasangapon.

- a) Hamaroan (value of wealth): They are looking for a lot of sustenance for life with hard work. It is not only in material wealth but also the number of children.
- b) Hagabeon (value of descent): Descendant is important to continue the lineage in the family tree. In the Batak tribe, son is the most preferred because they will continue Marga (surname) until the next descendant.
- c) Hasangapon (the value of the position): Hasangapon is the principle for the people who have the position in his work. If it is not achieved the success of his is to be considered.

4. Batak Toba Wedding Elements

Batak Toba wedding is clan exogamy wedding, because the wedding of the clan is strictly prohibited. Batak Toba wedding is an institution that not only binds a man and a woman but also binds the family in to a large family (Sigalingging, 2016). In running the custom wedding, Batakneses use the concept

of kinship that use from ancient until today times especially for the wedding is Dalihan Na Tolu. Dalihan Na Tolu means three-legged furnace. Three-legged furnace has an absolute balance. If one of the legs of the furnace is lost, then the balance of the furnace is lost. This philosophy describes the Batak kinship. This principle is used in running the Batak traditional ceremonies especially wedding ceremony. Dalihan Na Tolu will run well, if it is supported with complete elements. Elements of Dalihan Na Tolu are:

- a) Dongan Tubu: Dongan Tubu is people who have the same Marga with suhut (parents who hold the wedding ceremony).
- b) Boru: Boru is women (have been married) who have same Marga with father of groom and bride.
- c) *Hula-hula* : *Hula-hula* is divided into : brothers (have been married) of the bride, *Tulang* (brother of the bride's mother), *Tulang Rorobot* (*tulang* of mother's groom and bride), *Bona Tulang* (brother of bridal's grandfather).

People believe, if there is no representative of custom elements in *Dalihan Na Tolu*, the event can be said to be flawless. *Dalihan Na Tolu* teaches are moral code contained the teachings of mutual respect (*masipasangapon*) to support the moral principles of mutual respect and help. Batak Toba tribe has *Umpasa* (poetry) as the basis for being on relatives on *Dalihan Na Tolu* is "*Somba Marhula-hula, Manat Mardongan Tubu, Elek Marboru*". The meaning of this *umpasa* is we must respect on Hula-hula, being careful on apply relatives in one marga and respect for Boru.

Every Batak Toba wedding has to be done with the fellow Batak Toba itself, which means that the wedding with a person who is not Batak Toba is not recognized in the custom. It is person who is not a member Batak Toba wants to marry Batak Toba must enter into the Batak Toba society, and becomes part of the Batak Toba done through the provision of his clan.

Batak Toba wedding is clan exogamy wedding, because the wedding of the clan is strictly prohibited. Therefore, the ideal wedding of Batak Toba society is wedding between a man with a daughter of the brother of the man's mother the relation between man and woman is Pariban. There are two types of Batak Toba, they are Dialap Jual and Taruhon Jual. Steps or procession that done in this types is same. The difference is just different host executing the customary wedding ceremony. Dialap jual is a wedding that implemented in bride's house, Sinamot (dowry) is just paid by groom family. For Dialap Jual, Sinamot should be much more. Taruhon Jual is a wedding that implemented at the ceremony of groom. Usually, the dowry is less than *Dialap jual*.

5. Steps on Pre-Wedding

In Batak wedding there are several things called pre-wedding step. Before bringing the wedding Batak Toba tribe traditional wedding ceremony, there several steps should be brought. There are 8 steps in traditional pre-wedding ceremony. They are;

- a) Mangaririt (Seeking for future wife): This step is a very early step in which the youth are looking for future wife.

- b) Signs Engagement: At this stage, the man conveying a purpose if he would continue to pursue the relationship further. Usually, the man gives a woman a ring and gave a piece of cloth Ulos (The traditional clothes of Batak)
- c) Patuahon Hata (Submission of purpose to Parents): After men and women have agreed to create a new household, there was a meeting between the parents of men and women.
- d) Marhusip: Marhusip is the meeting between the two families. At this meeting the whole immediate family of the men and women discuss the wedding date.
- e) Marhata Sinamot: Sinamot is money that has been prepared for the families of men was given to women or it can be called dowry. This money usually used for the cost the bride's family wedding ceremony. When the ceremony is done in place of the bride then it is called Dialap Jual so sinamot should be bigger.
- f) Marhata Sigabe-gabe: This event is to give the opening speech of hope on what was agreed would be blessed by God. There are elements that must convey Parhata sigabe-bage are a representative of parboru (the ceremony of women) and a representative from paranak (the ceremony of man).
- g) Partumpolon / Martumpol: Partumpolon is an event where both families heard the determination of both the bride and groom. Where men and women reveal their first promise, it was attended by a large family but this stage they are not valid in the custom or religion.
- h) Martonggo Raja: Martonggo Raja is an event where Parboru (the ceremony of woman) prepare everything for facing the wedding. Martonggo Raja is a step

where each divide task to be done on wedding ceremony. Usually, the event is done around five days before the wedding.

6. Wedding Ceremony

The Batak Toba tribe traditional wedding ceremony after doing traditional pre-wedding ceremony, the bride, groom and the both of families should do the several steps. Distance between Pre-wedding and wedding ceremony should be 2 weeks. There are 5 steps should be brought. They are;

a) Marsibuha-buhai step

Marsibuha-buhai is from the word of Buha which means open, so marsibuha-buhai is an opening ceremony. In Marsibuha-buhai, Parboru (bride's party) prepare fish dishes which is cooked traditionally called Arsik, whereas Paranak (ceremony of groom) prepare meat that is covered with Ulos (traditional cloth of Batak). After shaking hands with each other, parboru put Arsik and meat in the middle of a family Paranak and Parboru. When food is available, the family of women and men put hands a plate of food with a sense they will give their daughter and son. After eating the food, the parents of the bride put rice on the head of the bride and groom, it means rice for the strengthening the soul, is called the "Boras Sipir Ni Tondi".

b) Welcoming Hula-hula

Most of guests who have been invited in the building before the bride entered. Officers must prepare food. Hula-hula Parboru and Hula-hula Paranak do

not directly enter the building, but they will come if they are asked to come in. Troupe of *Hula-hula Parboru* and *Hula-hula Paranak* bring *Arsik* or *Boras Sipir Na Tondi* given directly to *suhut* (parents both of groom and bride). After that, *Raja parhata* (protocol) invites guests to stand for greeting the family of the groom and the bride. When they have entered into the building, they will dance *Tor-tor* (Batak Traditional Dance), and they will follow rhythm of *Gondang* (Batak's Music). Arriving in front of the bridal couple sit, *Boru* (women who become *Dongan Tubu* of *Suhut*) of *suhut parboru* receives rice (*Boras Sipir ni*) and fish (*Arsik*) from *Hula-hula*. After they are receiving *Boras Sipir Ni Tondi* from *Hula-hula*, *Hula-hula* are guided to their seats and *Suhut Parboru* (bride's family) returned to the altar. *Raja parhata* of *Parboru* give time to the *Raja parhata* for inviting *Hula-hula paranak* get into the building. It is the same like *parboru*, *Hula-hula paranak* bring *Arsik* and *Boras sipir ni tondi*, and it is given to *Boru* of *suhut paranak*. After that, if all of *Hula-hula* sit, all of the people stand to welcoming the groom and bride.

c) **Eating Time step**

Before eating, *Paranak* bring meat, whereas *Parboru* bring *Arsik*. Families of groom and bride hold the plate of *Tudu-Tudu ni sipanganon*. Then, they shake hands each other. Each of them are back to his seat and one of the *Paranak* lead the pray for eating. At eating times, *Boru* from *Parboru*, distribute meat, and is placed on the table of guests whereas *Boru* from *paranak* distribute *Arsik*.

d) Tumpak

Tumpak is money that given to the bride and groom. Tumpak is given by the family of groom which are Boru Paranak and Hula-hula paranak. The families of bride could not give tumpak, because parboru will give Ulos on Mangulosi section. In all parts of the task Batak wedding has become a tradition that became hereditary, so the Batak people must understand their role in the event. While the *suhut paranak* dan *hula-hula paranak* give the Tumpak, they shake hand to the *suhut paranak*, *suhut parboru*, groom, and bride. Money is put in the special case which has been provided by *Suhut*. After all invitations from *paranak* give *Tumpak*, Tumpak is taken from place that has been provided. It will be taken if bride is given permission by *Raja parhata* of *paranak*. Bride should take with one hand. After it was taken with one hand, bride gives it to groom.

e) Adat Nagok

Adat Nagok is the real wedding ceremony. Before Adat Nagok is done, Raja Parhata Paranak and Raja Parhata Parboru will deliver his speech and verse. The role of Raja Parhata is very important, because Raja Parhata as device that will convey and deliver the purpose from both of family.

B. Previous Relevant Studies

In this research, there were some previous studies which relate to this research, namely:

Sigalingging (2017). This study analyses the kinds of umpasa, value and reason to use them in Toba Batak Wedding Party at Siborongborong District. To find the purpose of umpasa, The writer have to get some sources of umpasa by collecting some various book, studying, interviewing Raja hata (real talker in Batak Ceremony), getting some expert's opinion, doing documentary technique, and using internet. After doing these steps, next continued to find some findings from umpasa by means to translate umpasa into english word by word, deciding the kinds of umpasa used. In analysing umpasa the writer guesses the purpose of umpasa line by line by supporting Raja hata. After that the writer can analyse and decide the kinds of umpasa in wedding batak party. The result of this study can help anybody who eagers to know about the purpose of using umpasa in Toba Batak wedding party. And the result of this study can help the new generation who almost ignores about tradition because she/he does not know about the purpose of them. The result of this study also usefull for foreigner who eagers to know about Toba Batak Culture.

Halim (2013). This article addresses figures of speech of Ngekhane in Alas wedding ceremony. The data were taken from Ngekhane text recorded in Alas wedding ceremony . The method of the research is descriptive. It gives description about the figures of speech used in Alas wedding ceremony. The findings show that there are seventeen figures of speech but figures of speech used in Alas wedding ceremony only six figures of speech namely simile, merism, repetition, hyperbole, metaphor, meiosis / litotes. From the six figures of speech used in Alas wedding ceremony, merism was dominantly used in Alas wedding

ceremony it was indicated that Alas people was very clear and brief in speaking. Suitable with the function of merism was as an addition explanation of the sentence and to clarify the meaning of the sentence. Those figures of speech were reflected Alas culture value namely politeness, friendliness, respect the older, and resoluteness.

Padillah *et al* (2016). This research focuses on investigating the four kinds of figurative language, they are simile (clear and unclear similarity), hyperbole, personification and metaphor in the novel entitled *If I Stay* by Gayle Forman. The aims of this research are to find out the characteristics of simile (clear and unclear similarity), hyperbole, personification, and metaphor and to find out the most frequently figure of speech category used in *If I Stay*'s novel. The study uses a descriptive qualitative method in analyzing the figures of speech in the *If I Stay*'s novel. As the conclusion, clear similarity has characteristics like there are vehicle, tenor, connector (*like, as such, etc*), and contain the details of the similarity, while unclear similarity has characteristics which there are vehicle, tenor, connector (*like, as such, etc*), and do not contain the details of the similarity. Hyperbole has the characteristic that is overstatement or say something much bigger than the real. Personification has the characteristic that is human being or gives human attributes to nonhuman. The characteristics of metaphor which there are vehicle and tenor but there isn't connector (*like, as such, etc*). From the four kinds of figures of speech are taken to be analysis, there are 169 times of figurative language occurrence, 74 times (44%) of simile, 72 times (43%) of hyperbole, 12

times (7%) of personification and 11 times (6%) of metaphor. The most dominant figurative language category used in this novel is simile.

C. Conceptual Framework

Figures of speech are a word or phrase that departs from everyday literal language for the sake of comparison, emphasis, clarity, or freshness. A figure of speech expresses an idea, thought, or image with words which carry meanings beyond their literal ones. Figures of speech give extra dimension to language by stimulating the imagination and evoking visual, sensual imagery; such language paints a mental picture in words. Figures are most commonly used when the writer emotionally moves and his imagination is stirred. His language will be emotive, his words chosen for their color and melody, and figures will be frequent.

Batak is a tribe that originally lives in Northern part of Sumatra Island, Indonesia. There exist six kinds of Batak in Indonesia: Toba, Simalungun, Mandailing, Karo, Pakpak, and Nias. They live in different areas, thus, own moderately different traditions. Principally, Batak traditions are operated to organize the relationships of Batak people. So, the traditions are sort of regulations within Batak. *Dalihan Na Tolu* is the principle tradition of Batak. It is a triangle bond between brothers, sisters, and brothers of the mother. In a Batak wedding ceremony *dalihan na tolu* of the groom and *dalihan na tolu* of the bride will be involved. Terre is a Batak Toba. The Batak wedding traditions, as follow, are based on Batak Toba traditions. The wedding day is started with *marsibuhai-*

buhai, having breakfast together at the bride's. The groom will take the bride to the church for a holy matrimony. Afterwards the bride, the groom, and the families will have a Batak wedding ceremony. Typical affirmation of Batak wedding is as follow:

The wedding is attended by *dalihan na tolu* and neighbours of the groom and the bride. The groom's family gives the bride's family *Namargoar ni juhut*, A head, some ribs, a tail part of a cow, a buffalo, or a pig that are arranged and cooked in Batak style. The bride's family then gives the groom's family *dengke*, some goldfish that are cooked in Batak style. These gifts are exchanged before lunch. *Somba ni adat* and *somba ni uhum*, offerings usually money, will be given by the groom's family to the bride's. At least five *ulos*, traditional Batak cloth like a sarong, *ulos na marhadohan*(meaning *ulos* that is produced for a special occasion) will be given by the bride's family to the groom's. The newlyweds will receive at least two *ulos holong* (meaning *ulos* that is given based on love) from the parents and the families.

CHAPTER III

METHOD OF RESEARCH

A. The Research Design

This research used qualitative research design. A method in qualitative research refers to the researcher's plan of how proceed (Ary, 2010). This study was designed based on descriptive qualitative. Qualitative research was a system of inquiry which seeks to build a holistic, largely narrative, description to inform the researcher's understanding of a social or cultural phenomenon. It was chosen due to qualitative research has the natural setting, as the direct source of data and the researcher is the key instrument.

Stake quoted by Halim (2013) asserts that (1) qualitative research is experiential. It is empirical. (2) It is situational. It is oriented to objects and activities, each in a unique set of contexts. (3) It is personalistic. It means that it is empathic, working to understand individual perceptions. It seeks people's points of view, frames of reference, value commitments. This design used to find figure of speech used in Batak Toba wedding ceremony.

B. The Data and Source of Data

The data were taken from video Batak Toba wedding ceremony in Rantau Prapat and Bataknese speakers who as the Head of Batak tribe in Rantau Prapat. as the source of data in this study. The data of this study covered information about figurative of speech in Batak Toba wedding ceremony.

C. The Technique of Collecting the Data

The data was collected by observation, interview, and video recording. The observation was conducted to ensure that the participants using wedding ceremony in Rantau Prapat and then analyze figurative of speech which contained in it.

The interview was applied by giving some questions that related to wedding ceremony used by Batak people in Rantau Prapat are the main questions that was be asked. Both observation and interview was be recorded.

While the video recording was done by using camera, to give a visual and comprehensive explanation about the site and environment of the study conducted.

D. The Instrument of Data Collection

Qualitative research had the natural setting as the direct source. The observation as the main instrument of the data the researcher is the key instrument. In this research, the data are collected by using:

- 1) Observation. The researcher observed the participants in this research. The observation as the main instrument of the data collection in this study is done to know steps of wedding ceremony used by Batak people during wedding process.
- 2) Interview guide. The interview was needed to get appropriate information about the meaning of wedding ceremony process used by Batak people in Rantau Prapat. Thus, the interview guide was guided the researchers to

question the participants everything regarding to the issue of figurative of speech in Batak Toba wedding.

- 3) Video Recording. While the gathering of the record was needed to give visual explanation of steps of wedding ceremony process used by Batak people in Rantau Prapat.

E. The Technique for Analyzing the Data

The data analysis of this research was analyzed based on Miles, Huberman and Saldana (2014), there were three steps of data analysis namely data condensation, data display, and drawing and verification conclusion.

1. Data condensation

It refers to the process of selecting, focusing, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcripts, documents, and other empirical materials. By condensing, we're making data stronger. Data condensation occurs continuously throughout the life of any qualitatively oriented project. Even before the data are actually collected, anticipatory data condensation is occurring as the researcher decides (often without full awareness) which conceptual framework, which cases, which research questions, and which data collection approaches to choose. As data collection proceeds, further episodes of data condensation occur: writing summaries, coding, developing themes, generating categories, and writing analytic memos. The data condensing/transforming process continues after the fieldwork is over, until a final report is completed.

2. Data Display

The second major flow of analysis activity is data display. Generically, a display is an organized, compressed assembly of information that allows conclusion drawing and action. In daily life, displays vary from gasoline gauges to newspapers to Facebook status updates. Looking at displays helps us understand what is happening and to do something—either analyze further or take action—based on that understanding. The most frequent form of display for qualitative data in the past has been extended text. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Using only extended text, a researcher may find it easy to jump to hasty, partial, and unfounded conclusions. Humans are not very powerful as processors of large amounts of information. Extended text overloads our information-processing capabilities and preys on our tendencies to find simplifying patterns.

3. Drawing and Verifying Conclusions

The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst interprets what things mean by noting patterns, explanations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, vague at first, then increasingly explicit and grounded. “Final” conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and

retrieval methods used; the sophistication of the researcher; and any necessary deadlines to be met.

Conclusion drawing, in our view, is only half of a Gemini configuration. Conclusions are also *verified* as the analyst proceeds. Verification may be as brief as a fleeting second thought crossing the analyst’s mind during writing, with a short excursion back to the field notes; or it may be thorough and elaborate, with lengthy argumentation and review among colleagues to develop “intersubjective consensus” or with extensive efforts to replicate a finding in another data set. The meanings emerging from the data have to be tested for their plausibility, their sturdiness, their confirmability—that is, their validity. Otherwise, we are left with interesting stories about what happened but of unknown truth and utility.

These four streams can also be represented as shown in figure 1 below.

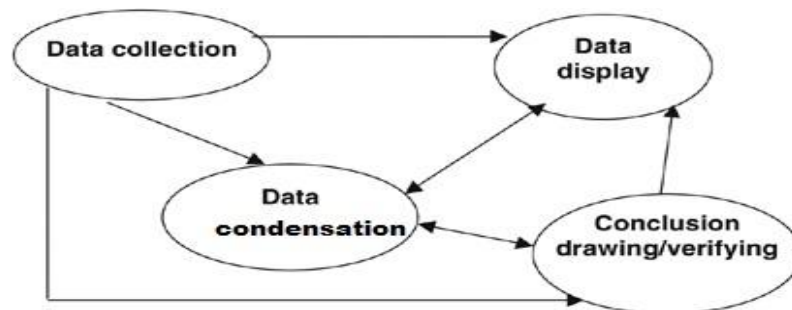


Figure 1: Components of Data Analysis: Interactive Model taken from Miles, Huberman, and Saldana (2014)

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of this study were taken from umpasa-umpasa in batak toba wedding ceremony in Rantau Prapat. It was obtained figurative of speech in umpasa-umpasa wedding ceremony. There were two types of three in figurative of speech found in batak toba wedding ceremony to be analyzed. There were 15 umpasa found in batak toba wedding ceremony which consisted of 13 for simile, and 2 for personification to be analyzed which related to the theory. Before analyzed the data, the researcher explained description Batak toba wedding ceremony process in Rantau prapat.

- a. Suhut (big family)
- b. Suhut parboru (family of the bride)
- c. Suhut Paranak (family of the groom)
- d. parboru (the bride's family)
- e. Paranak (family of the bridegroom)
- f. Hula-Hula (known as the King, the title to the bride's family women by the family of the bridegroom)
- g. Bones (brother of mother)
- h. Bone Rorobot (bones of his bride)
- i. Boru (daughter and her husband, a position in the customs are part of, or to bother)
- j. Hela (the designation for the groom by parents of the bride)

- k. parumaen (designation for the bride by orangtua bridegroom)
- l. parhata / King parhata (speaker or speakers at ceremonies, as well as monitoring the activities of the custom that no errors occur)
- m. Parhobas (word basic "hobas" = working, they are working in the customs, the crew can be called such)
- n. Panggoarci (alloyed music or snails, are optional)

1. Tudu-tudu Si panganon Event

The meaning of tudu tudu sipanganon was the completion of presenting the contribution, than it mones to be the next ceremony. Distributing the special meat (tudu-tudu sepanganon was carried out after taking lunch and moves to the next step ceremony with the bride's side. The bridegroom's distributed the special meat to the bride's side, and the bride's side dedicate the gold fish to the bridegroom's side. As this event based on the result of interview No. 4. Here were the utterances between bridegroom's side and the bride's side.

Parhata Sian Paranak:

Dihamu hula-hula name Raja Sidauruk in law families, dison di bagas tingki on, di las ni roha on, di naung manjalo pasu-pasu dongan parsirepeon I anakkon name na gabe hela mu, boru name na gabe parumaen mu. Las roha hami raja nammi mamboan tudu-tudu sipanganon on. Songon na did ok nitua-tua ma, sititi ma sihompa, molo tung songon on pe Raja name na boi boi tarpatupa hami, las ma roha mu na manjolo.(All of you , our in law families,Sidauruk. Today, where our children' wedding ceremony process run well in church. We come here to deliver the meat to you. May the special meat is a symbol of great blessing which come from our God. Please, accept this meat happily).

Parhata Sian Parboru

Di amang boru name, dison hubaon hami dekke sitiatio dekke simudur-uder. Molo tung pe songon I dekke on, sai anggiat ma Tuhanta pardeggan basa na manggaramoti amang boru name.(to our family, we are as your family dedicate the gold fish to you. Although we deliver the gold fish to our in law family, may our God bless our daughter families)

2. Tumpak Event

Tumpak was given by the family of groom which are Boru Paranak and Hula-hula paranak. The families of bride could not give tumpak, because parboru will give Ulos on Mangulosi section. In all parts of the task Batak wedding has become a tradition that became hereditary, so the Batak people must understand their role in the event. While the suhut paranak dan hula-hula paranak give the Tumpak, they shake hand to the *suhut paranak*, *suhut parboru*, groom, and bride. Money is put in the special case which has been provided by *Suhut*. After all invitations from *paranak* give *Tumpak*, Tumpak is taken from place that has been provided. It will be taken if bride is given permission by *Raja parhata* of *paranak*. Bride should take with one hand. After it was taken with one hand, bride gives it to groom.

Parhata sian paranak

Hamu angka nahuparsanggapi hami, angka Raja dohot inanta soripada, raja ni parboruan, raja ni dongan sabutuha, raja ni dongan sahuta, angka ale ale rodi sude tutur, tarlumobi raja ni hula-hula name, dohot tu angka na marholong ni roha di hami, rade do hami manjalo panumpakion mu. (you are as our honor, the bride's family the same ancestor of the king. the same village king all of families special to be in law families king, and who love us. We are Ready to receive your monetary donation. Thanks)

3. Panandaion Event

Panandaion event was expression of respect by giving some money as an introduction to the family of the bride's side.

Parhata sian paranak

Sonari tamulai ma panandaion. Boha do raja name? (Now, we start to introduce our family. How is our king?)

Parhata sian parboru

gabe jala horas (we agree)

Parhata sian paranak

Antong goari hamu ma sian I Raja name (please, mention the names of your family)

4. Mangulosi Event

Mangulosi was symbol love of batakness which have high value in Batak toba. In mangulosi event based on the result of interview No. 10 that mangulosi event so that bride and groom to be unity in their new life as ulos had made be unity by people.

Parhata sian parboru

jadi di hamu parmoruon name, daughter family, lean hamu ma tingki di hami asa manggalean ulos hami tu hamu (to our daughter family, please give ulos to bride and groom)

Parhata sian paranak

Gabe jala horas (we agree).

5. Paulak Une Event

This event is inserted as a step to both parties free mutual been visiting after a few days ago after the ceremony of marriage is usually conducted a week after the ceremony of marriage , the party of the bridegroom and her kinfolk , with a bride go to the party parents party of the bride . This is a chance the women may know that their daughter like to live in her mother-in-law's house.

Parhata sian paranak

on pe raja name, saonari ro hami paulak une tu jabu muna on. (now we come with bringing meat to you)

Parhata sian parboru

nauli ma raja ni boru (we agree with you)

parhata sian paranak

mauliate ma hita dok tu Tuhanta amanta debata pardeggan basa. Dison adong iboan hami sipanganon las ma roha mu Raja ni hula-hula name manjalo (thanks to our almighty God, today we bring meat to you. Please receive it happily)

Parhata sian parboru

ematutu (amin)

6. Maningkir Tangga Event

Maningkir Tangga was the event when the party of women went to visit his bride male party at home, where they eat together and have the jambar divisions. In fact maningkir tangga is intended to be the women directly seen from the circumstance of his daughter and her husband because after all they have been bound by ties and give advice and guidance to the bride in building households.

Agreement on social values which are the basis for many important groups, especially in marriage. Each couple's marriage had its own cultural values, the things that are considered important by the respective parties. Rarely it is agreed upon in its entirety. Each pair can be different wishes in determining things like financial management, recreation, religion, the way of showing affection, relationships with their daughter-in-law, and ordinances. The social values covering various patterns of behavior. The most important value is the marriage itself. Basically, the attitude towards marriage, such as a value is often a deciding factor in the success of a marriage. For most people, marriage is their only most important value, and they will do everything they can do to adjust satisfactorily

Parhata sian parboru

On pe amang boru name, dibagason sadari on ro hami maningkir tu jabu muna on. Tung so sadia pe hu boan name, ba las ma roha muna manjalo (in our law family, we want to go to your house. how much food we bring, please receive it happily.

Parhata sian paranak

Nauli ma raja name (we agree it)

B. Data Analysis

In analyzing the data, the researcher followed three steps of data analysis, which was referred to Miles, Huberman and Saldana's analysis namely data condensation, data display, and drawing/verifying conclusion. Data condensation focused on the process of selecting, focusing, abstracting, simplifying and transforming data. Data display referred to the ways to organize the information

that permits conclusion drawing. And drawing/verifying conclusion which was the analysis should be allowed to begin to develop conclusions regarding the study. The data were collected and selected to know types of figurative of speech found in batak toba wedding ceremony. Then, umpasa had been transcribed into written text. The transcription of umpasa in batak toba wedding ceremony was enclosed in Appendix I.

1. Types of Figurative of Speech in Batak Toba

As theoretically, there were three types of figurative of speech, namely metonymy, simile, and personification. However, in this study found in umpasa batak toba wedding ceremony in Rantau prapat only two types, namely simile, and personification.

a. Simile

Theoretically, simile is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, q.v., where the comparison is implicit) recognizable by the use of the words 'like' or 'as'.

In this concept, there were 13 umpasa found in batak toba wedding ceremony, such as

bintang na rumiris, (the stars are scatterered)

tu ombun na sumorop (Dew that thickens)

From example above, it showed that umpasa have implicit meaning. Even though umpasa was no *like* word in that sentences, but it showed things is likened

to another. It was proven from the next sentences, namely *sai tubu ma di hamu anak na riri boru pe antong torop* (having many sons and having many daughters). That umpasa had meaning that having many sons and daughter in the family can bring fortune in their life because son is king in Batak toba.

Another example simile found in batak toba wedding ceremony, such as:

ansimun sada holbung (as cucumber within a group)

pege sangkarimpang (The ginger in the same series)

From example above, it used *as* in the umpasa uttered. It showed comparison explicit meaning with implicit meaning where it referred to bride and groom. This umpasa had meaning that husband and wife have to face happiness and difficulties together. They who are starting new life should to considerate everything together in reach ambition and goal as high as they can. It was proven from the next sentences in that umpasa, namely *Rap manimbang ma hamu tu toru, rap mangangkat ia tu ginjang* (be together in down and climb to top).

From umpasa above, the parents remembered to bride and groom that they have to have the power of love to be unity in the home. Everything happen in their life should be solve together and can face life either down or up.

The next example simile found in batak toba wedding ceremony, namely:

eme sitamba tua (rice grow old)

parlinggoman ni si borok (a place where tadpole live)

From the example above, it showed is likened to another where the parents gave advice about our life as like as rice. If we have richness, money and high level in

life, don't be proud as like as the old rice will grow down. That is why, this umpasa compared the plant with our life. It was proven from the next sentences in this umpasa, namely *luhutma hita martua, debatama namarorot* (we can always long age so that our Lord protects us). It could be concluded that if we always remember our Lord, so Our Lord always protects us everywhere.

b. Personification

Theoretically, personification is “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects. In this concept, there were two umpasa found in batak toba wedding ceremony, such as

uli pe pinggan pasi (the beautiful balok plate)

ulian do pinggan pasu (more beautiful upah plate)

From example above, it showed personification because a plate attribution of human was *beautiful*. The *beautiful* showed intimate of human. However, in this umpasa have meaning that as beautiful as women are women get hula-hula from their god because Hula-hula had high quality in their life as it showed result of Interview No. 9. If they had gotten hula-hula from their god, so their life was comfort and avoid from badness. The next sentences in this umpasa, namely *gabe ma boru na pinamuli, naung manjalo pasu-pasu* (*boru had marriage which get hula-hula in their life*).

Another example personification in batak toba wedding ceremony, namely:

turtu ninna anduhur (dove sing)

tio ninna lote (more beautiful sing quail)

From the example, *sing* referred to human. But in this study, *sing* referred to bird. This animal has same quality to human being. That is why, this umpasa which contained personification. This umpasa remembered to the next generation that umpasa-umpasa in batak toba to be don't change even though many speakers in delivering their speech. In addition, in era globalization many younger did not know umpasa-umpasa in batak toba ceremony either umpasa in hulang bulang, wedding, death, born, or enter new house as it showed result of interview No. 7. That is why, the old parents remembered to be don't change as the next sentences, namely *sai unang muba, unang muse don't be change*).

2. The Most Dominant of Figurative of Speech

After conducting analysis of types of figurative of speech in all umpasa that found in batak toba wedding ceremony, the findings were presented in Table 4.1 to know the most dominant used by batak people in wedding ceremony:

Table 4.1
Types of Figurative of Speech in Batak Toba

No	Types of Argument	Number	Percentage
1	Simile	13	86.67%
2	Personification	2	13.33%
Total		15	100%

From table 4.1 above, it found that there 15 umpasa found in batak toba wedding ceremony which consisted of 13 (86.67%) for simile, and 2 (13.33%) for

personification. The most dominant of figurative of speech was simile with number 13 umpasa. It means that every umpasa always is likened with another thing, such as plant, animal, and everything meaning which could be compared with our life and real. It showed that Toba Batak society especially the speakers in delivering the umpasa tent to speak with denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. The speakers in Toba Batak wedding ceremony made an implicit comparison to explain the content of their umpasa.

Figure of speech reflected Toba Batak cultural values such as Kinship, Religi, *Hagabeon* (descendants), *hamoraon* (wealth), and *hasangapon* (pride). Kinship was a clan solidarity. Religi was an intimate relationship with their Creator and they tent to rely on everything in God, *Hagabeon* was an expression that expects to be given later newlywed son 17 and daughter 16. *Hamoraon* was one of the underlying cultural values and encourage the Batak people, especially the Toba, to find a lot of property. *Hasangapon* was a consideration to be private, perfect humans are a high status in life, and no ridicule from others. When a certain degree he also has *hamoraon* (wealth) and he has *hagabeon* (descendants) These cultural values which becoming their life principle of their society. The figures of speech which were uttered by the speakers such as *Hula-hula*, *tulang*, and *dongan tubu* used in Toba Batak wedding ceremony as a prayer and a guidance to the bridegroom for starting their newlife.

To know the percentage of figurative of speech used by batak people in wedding ceremony, it could be seen in chart 1 below:

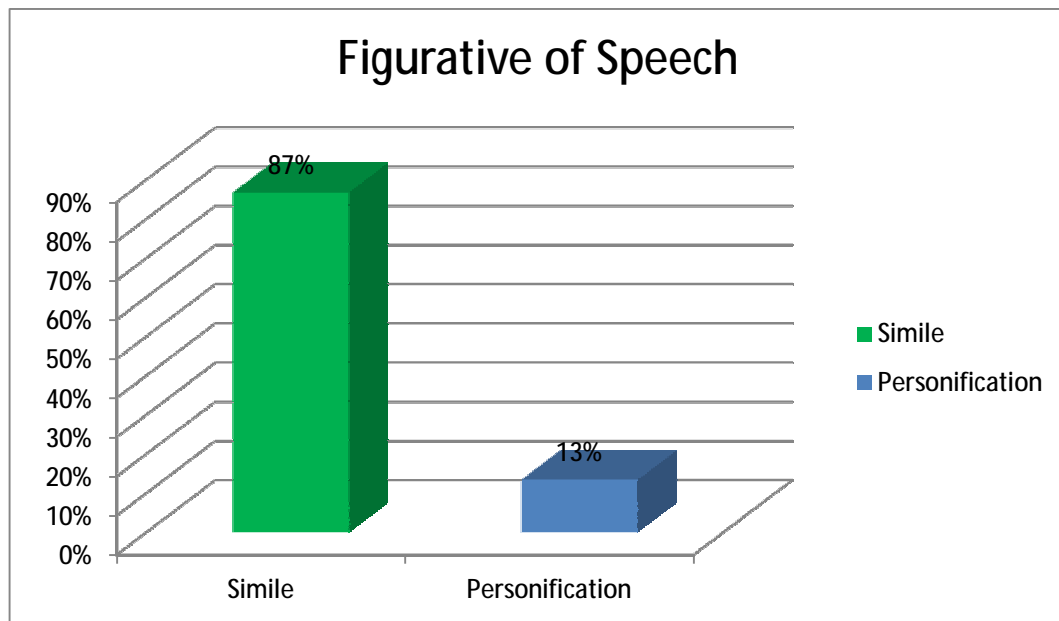


Chart 1. Figurative of Speech

C. Research Findings

After analysis of the data obtained in this study, it can be argued some of the findings as follows:

1. Based on the theory that there were three types of figurative of speech, namely simile, personification, and metonymy. But in this case that there were two types of figurative of speech, namely simile, and personification. It found that there 15 umpasa found in batak toba wedding ceremony which consisted of 13 (86.67%) for simile, and 2 (13.33%) for personification.
2. The most dominant of figurative of speech was simile with number 13 umpasa. It means that every umpasa always is likened with another thing, such as plant, animal, and everything meaning which could be compared with our life and real.

D. Discussion

Best on research finding above it can be experied, namely there are three types of figurative of speech, namely simile, personification, and metonymy. But in this case that there were two types of figurative of speech, namely simile, and personification. It found that there 15 umpasa found in batak toba wedding ceremony which consisted of 13 (86.67%) for simile, and 2 (13.33%) for personification.

In this research related to the previous study with conduct by Padillah *et al* (2016). Where this research focuses on investigating the four kinds of figurative language, they are simile (clear and unclear similarity), hyperbole, personification and metaphor in the novel entitled *If I Stasy* by Gayle Forman. It can be concluded that figurative of speech can be analyzed in different object and different result depend or after finding.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the analysis, the conclusions were stated as the following:

1. Based on the theory that there were three types of figurative of speech, namely simile, personification, and metonymy. But in this case that there were two types of figurative of speech, namely simile, and personification. It found that there 15 umpasa found in batak toba wedding ceremony which consisted of 13 (86.67%) for simile, and 2 (13.33%) for personification.
2. The most dominant of figurative of speech was simile with number 13 umpasa. It means that every umpasa always is likened with another thing, such as plant, animal, and everything meaning which could be compared with our life and real.

B. Suggestions

In relation to the conclusions, suggestions are offered as the following:

1. The lecturers who play an important role in teaching sociolinguistics. By studying vernacular culture especially Toba Batak culture.
2. Other researchers are recommended to study the interpretation or the usage of umpasa in a more comprehensive.
3. The writer as adding knowledge in umpasa batak toba wedding ceremony and adding knowledge about figurative of speech.

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APPENDIX I

Umpasa in Wedding Ceremony

1. Tumpak Event

andor halumpang ma (tali tumbuhan merambat halumpang)

bahen togu-togu ni lombu (digunakan pengikat hidung lembu)

saur matua ma hamu (semoga panjang umur kalian)

ro dinapairing-iring pahompu (sampai membimbing cucu)

sai tubu ma tambisu (tumbuhlah pohon tembisu)

di toru ni pinasa (di bawah pohon nangka)

sai tubu ma dihamu (lahirlah untukmu)

anak na bisuk dohot boru ni uli basa (putra yang bijaksana dan putri yang cantik dan baik budi)

sahat-sahat ni solu (sampailah sampan)

sai sahat ma tu bontean (sampailah ke pelabuhan)

leleng hita mangolu (semoga panjang umur)

sai sahat ma tu panggabean (tercapailah cita-cita dan tujuan)

uli pe pinggan pasi (cantik pun piring balok)

ulian do pinggan pasu (lebih cantik piring upah)

gabe ma boru na pinamuli (berketurunanlah putri yang dinikahkan)

naung manjalo pasu-pasu (yang telah mendapat pemberkatan)

napuran tano-tano (sirih yang masih menjalar di tanah)

rangging mas ranggongan (menjalar saling tindih-menindih)

badanta padao-dao (tubuh kita saling berjauhan)

tondintai masigongoman (roh kita saling berdekapan)

di ginjang do arirang (di atasnya bunga enau jantan)

di toru panggaruan (di bawahlah panggaruan)
unang dihatai sirang (jangan dibicarakan untuk bercerai)
molo dung marhajabuan (kalau sudah berumah tangga)

pribadi na beda (perasaan yang berubah-ubah)
pinadoma gabe sada (ambillah satu kesenangan)
saling setia porlu dijaga (saling kesetiaan perlu dijaga)
asa denggan dirumah tangga (biar bagus dalam keluarga)

tubu ma dingin- dingin (tumbuhlah pohon penyejuk)
di tonga-tonga ni huta (di tengah-tengah perkampungan)
saur ma hita madingin (semogalah kita sejahtera)
tumangkas hita mamora (serta memiliki harta kekayaan)

ia tambor bonana (batang tumbuhan dipupuk)
rugun ma dohot punsuna (daunnya berkumpul dengan rindang)
ia gabe maradong hula-hulana (berketurunan dan kaya *hula-hulanya*)
suang songoni nang boruna (demikian juga anak perempuannya)

suhat si gopuk, (keladi si parang)
suhat ni marga panggabebean (sampai kemarga panggabebean)
molo mamora boru, (jika *boru* berada)
adong ma paulaeen. (ada yang dihandalkan)

eme sitamba tua (padi bertambah tua)
parlinggoman ni si borok (tempat perlindungan berudu)
luhutma hita martua (semua kita panjang umur)
debatama namarorot (dilindungi Tuhan Yang Maha Esa)

binahen pe umpasa (dibuat pun pantun)
nidok pasu-pasuan (beserta upah-upah)

tangiang mai tu debata (berdoalah kepada Tuhan)
asa dengen hamu dihangoluan (agar selamat kamu di dunia)

2. Panandaion Event

mangula ma pangula (bertanilah diladang)
dipasae duhut-duhut (membersihkan rumput)
molo burju do hita marTuhan (kalau baik kita menghadap ke Tuhan)
dipadao mara marsundut-sundut (dijauhkan marah-bahaya)

ansimun sada holbung (mentimun satu kumpulan)
pege sangkarimpang (jahe satu rumpun batang)
manimbuk rap tu tor, (serentak melompat ke bawah)
mangangkat rap tu ginjang (serentak mengangkat ke atas)

Gadu-gadi ni Silindung (benteng-benteng di sungai lindung)
tu gadu-gadi ni si Poholon (ke benteng-benteng dibawah poholon)
sai tubuma anak muna 17 (lahirlah anak laki-laki kalian 17)
dohot boru muna16 (dan anak perempuan 16)

bintang na rumiris, (bintang yang bertaburan)
tu ombun na sumorop (embun yang menebal)
anak pe riris, (putra jumlahnya tak terhingga)
boru pe torop (putri juga jumlahnya banyak)

di ginjang do arirang (di ataslah pohon kelapa)
di toru panggaruan (di bawah panggaruan)
unang dihatai sirang (jangan dibicarakan untuk bercerai)
molo dung marhajabuan (kalau sudah berumah tangga)

pirma toras ni pongki (seperti kayu di atas pongki)
bahul-bahuk pansalongan (tempat untuk menyimpang beras)

pirma tondi muna (hati yang kaku)

tutambana pangomoan (untuk mendapatkan kedamaian)

3. Mangulosi Event

balintang ma pagabe (melintang adalah pagabe)

tumundalhon sitadoan (membelakangi sitadoan)

ari muna do gabe (kehidupan akan sejahtera)

molo masipaolo-oloan (apabila seia sekata)

turtu ninna anduhur (turtu nyanyian burung perkutut)

tio ninna lote (indah nyanyian buruh puyuh)

sude hata nauli (semua petuah /berkat)

sai unang muba, unang muse (jangan berganti, jangan berubah)

hotang hotari (hari sudah petang)

tu hotang si marhorahora (ke petang hari bergembira)

sai gogo ma hamu mansari (kuatlah kalian bekerja)

jala tibu ma hamu mamora (dan cepatlah kalian kaya)

APPENDIX II

Types of Figurative Speech found in Batak Toba

No	Data	Types of Figurative of Speech	
		Simile	Personification
1	<i>bintang na rumiris</i> , (bintang yang bertaburan) <i>tu ombun na sumorop</i> (embun yang menebal)	√	
2	<i>andor halumpang ma</i> (tali tumbuhan merambat halumpang) <i>bahen togu-togu ni lombu</i> (digunakan pengikat hidung lembu)	√	
3	<i>sai tubu ma tambisu</i> (tumbuhlah pohon tembisu) <i>di toru ni pinasa</i> (di bawah pohon nangka)	√	
4	<i>uli pe pinggan pasi</i> (cantik pun piring balok) <i>ulian do pinggan pasu</i> (lebih cantik piring upah)		√
5	<i>napuran tano-tano</i> (sirih yang masih menjalar di tanah) <i>rangging mas ranggongan</i> (menjalar saling tindih-menindih)	√	
6	<i>tubu ma dingin- dingin</i> (tumbuhlah pohon penyejuk) <i>di tonga-tonga ni huta</i> (di tengah-tengah perkampungan)	√	
7	<i>ia tambor bonana</i> (batang tumbuhan dipupuk) <i>rugun ma dohot punsuna</i> (daunnya berkumpul dengan rindang)	√	
8	<i>suhat si gopuk</i> , (keladi si parang) <i>suhat ni marga panggabeian</i> (sampai kemarga panggabeian)	√	
9	<i>eme sitamba tua</i> (padi bertambah tua)	√	

	<i>parlinggoman ni si borok</i> (tempat perlindungan berudu)		
10	<i>ansimun sada holbung</i> (mentimun satu kumpulan) <i>pege sangkarimpang</i> (jahe satu rumpun batang)	√	
11	<i>manimbuk rap tu tor</i> , (serentak melompat ke bawah) <i>mangangkat rap tu ginjang</i> (serentak mengangkat ke atas)	√	
12	<i>di ginjang do arirang</i> (di ataslah pohon kelapa) <i>di toru panggaruan</i> (di bawah panggaruan)	√	
13	<i>pirma toras ni pongki</i> (seperti kayu di atas pongki) <i>bahul-bahuk pansalongan</i> (tempat untuk menyimpang beras)	√	
14	<i>balintang ma pagabe</i> (melintang adalah pagabe) <i>tumundalhon sitadoan</i> (membelakangi sitadoan)	√	
15	<i>turtu ninna anduhur</i> (turtu nyanyian burung perkutut) <i>tio ninna lote</i> (indah nyanyian buruh puyuh)		√

APPENDIX III

The Result of Interview

Name : Saur Tua Situmorang
Age : 65th
Profesion : Retired PNS, Teacher Primary School

1. Apa Maksud Dari Dalihan Na Tolu?
= Dalihan na tolu itu terdiri dari dingan tubu, hula-hula dengan panguruan.
2. Apa isi dari umpasa-umpasa dalam adat batak?
= umpasa itu sejenis kata-kata nasihat berupa berkat kepada pengantin
3. Apa maksud dari mangaririt, patuahon hata, marhusip, marhata sinamot, marhata sigabe-gabe, partumpolon, dan martonggo raja?
= mangaririt adalah melihat paramean nya baik itu bentuk badannya, wajahnya. marhusip adalah membicarakan seberapa banyak keperluan perempuan dalam pernikahan (biaya) patuahon hata itu adalah memastikan keperluannya. marhata sinamot adalah membawa seluruh keluarga dalam memberikan mahar. marhata sigabe-gabe adalah memberikan kata nasihat diakhir pesta pernikahan. partumpolon adalah perkumpulan keluarga laki-laki dan keluarga perempuan.
4. Apa-apa saja yang dilakukan oleh orang-orang batak di rantau prapat dalam mengadati si pengantin?
= memberikan ikan mas, memberikan ulos, membuat beras di tumpek
5. Siapa- siapa saja orang yang ikut didalam ritual adat perkawinan?
= dongan tubu, hula-hula, boru
6. Apa makna dari tarian tor-tor yang dilakukan keluarga dalam adat perkawinan batak?
= meminta berkat dari Alah, kemudian meminta berkat dari sanak keluarga dan tamu yang hadir.
7. Apakah generasi dari orang batak seperti anak zaman sekarang dapat memahami perkawinan adat batak?

= generasi sekarang kurang memahami adat perkawinan batak karna banyak ritual yang dilakukan dalam upacara tersebut dan umpasa-umpasa yang digunakan sehingga mereka banyak yang tidak mengerti.

8. Bagaimana mengajarkan kepada generasi anak muda untuk mempertahankan adat tersebut?

= mengadakan perkumpulan muda- mudi dan mereka langsung latihan mempraktekkan adat tersebut namun akan tetap dipantau kegiatan mereka.

9. Didalam adat batak itu ada hula-hula, apa maknanya dari hula-hula tersebut?

= hula-hula itu adalah Alah yang mereka lihat. Hula-hula ini memiliki kualitas tertinggi dan dialah yang paling tinggi. Jadi setiap orang batak ini bawa hula-hula masing masing, jadi gak sama hula-hula itu.

10. Setiap sanak keluarga memberikan ulos kepada kedua pengantin dibahu mereka, apa maksud dari itu?

= agar mereka bersatu antara laki dan perempuan seperti ulos itu yang disatukan antara benang dengan benang menjadi satu

APPENDIX IV

Picture in Batak Toba Wedding Ceremony

1. Tudu tudu Sipanganon

2. Tumpak Event



Family shake hand to suhut paranak, suhut parboru, groom, and bride



when suhut paranak and hula hula paranak give money to bride and groom

3. Panandaion



family give money to bride's parent



suhut parboru give money to bride's parent

4. Mangulosi

suhut paranak dan parboru mangulosi to bride and groom



5. Paulak Une



when bride and groom get berkat dari hula-hula



when bride and groom get berkat from hula-hula

6. Maningkir Tangga



after finish this event, groom was brought by bride's family