



How do figurative languages reflect the cultural values in Toba Batak Saur Matua Ceremony

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ARTICLE INFO

Article history:

Received Dec 23, 2023

Revised Jan 25, 2024

Accepted Jan 26, 2024

Keywords:

Ceremony ;
Cultural Values ;
Descriptive Analysis;
Figurative Language;
Toba Batak Saur Matua;
Umpasa.

ABSTRACT

The aims of this study are to describe how do figurative languages reflect the cultural values in Toba Batak Saur Matua Ceremony. This research was conducted by using qualitative descriptive design. The data were the utterances gathered from umpasa that are delivered by Hula-hula, boru, and dongan tubu of 3 Toba Batak saur matua ceremonies in Rantau prapat and Tarutung. The data analyzed by using theory of descriptive analysis. It began from identifying the data that are needed for this research, classifying the data based on the theory of figures of speech and analyzing the data based on the theories that were used. The findings are (1) there were 7 out of 10 kinds of figure of speech were found in the umpasa of Toba Batak saur matua ceremony which were simile, metaphor, personification, symbol, allegory, overstatement/hyperbole, and irony, (2) The most dominant figure of speech in Toba Batak saur matua ceremony was simile (3) Toba Batak people tend to deliver umpasa through simile which compared between two dissimilar things by using the comparative term (like, as) and described to the first qualities of the second of invest the first with connotations inherent in the other. In addition, the figures of speech which were uttered by the speakers such as Hula-hula, boru, and dongan tubu used in Toba Batak saur matua ceremony as a blessing.

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INTRODUCTION

Speaking is an interactive process of constructing meaning that involves producing and receiving and processing information. Its form and meaning are dependent on the context in which it occurs, including the participants themselves, their collective experiences, the physical environment, and the purposes for speaking (Novianda, 2017; Sartika, 2016; Suban, 2021). It is often spontaneous, open-ended, and evolving. However, speech is not always unpredictable. Why speaking happen in society because people need communication when they want to say something, transmit information or need to speak (Peters, 2012; Rossini et al., 2021; Wahyuningsih & Afandi, 2020).

According to Leviredge (2010), the relationship between language and culture is deeply rooted. Language is used to maintain and convey culture and culture ties. Different ideas stem from different language use within one's culture and the whole aspects of these relationships start one's birth. It is obvious that language plays a paramount role in developing, elaborating and transmitting culture and enabling us to store meanings and experience to facilitate communication. Each culture has its own peculiarities and throws special influences on language systems. Language is a key component of culture. Without language, culture would not be possible. On the other hand, language is influenced and shaped by culture, it reflects culture. Cultural differences are the most serious areas causing misunderstanding unpleasantness and even conflict in cross-cultural communication. As Trudgil (2003) argues that, language is closely associated with social structure and culture value system. And he also states that language as a social phenomenon is loosely tied up with the social structure and value system. By language, a culture will be exist. We can know the culture of someone by their language or the way of they speak to another (Ambarita, 2018; Kramsch, 2014; Manik et al., 2023).

Toba Batak Language (TBL) is one of the ethnic language in North Sumatra, which is used by the Toba Batak people to communicate within or in the areas in Saur Matua Ceremony (Samosir, 2018; Tampubolon, 2017). It is Death Ceremony in Toba Batak Society (Silalahi & Purba, 2014; Simarangkir, 2018). One of them is Toba Batak society, which also has varieties kinds of culture and custom. The custom way of Toba Batak society includes into a system. The real national culture is rooted in territory culture, according to the principal archipelago concept so that there is an absolute defense in facing the foreign culture or unlucky situation from inside (OKTAYANI, 2019). As a Batakese, the writer wants to explain about ceremony "Saur Matua" that ceremony is a part of the series of the Death Ceremony and until now has been still held and considered as an important thing for Toba Batak society (Hutagalung et al., n.d.).

Saur Matua is the one who died superbly well to have children and grandchildren of the boys and of girls (Purba, 2020). Saur means complete or perfect where it is said that those who had died had been perfect in kinship, have had children and have grandchildren. So if the deceased perfect in kinship then customary burial ceremony was held perfectly (Saur matua). If it had been a perfect death, then it must be made perfectly in that event, called ulaon na gok (event with full custom). Ulaon na gok implemented maralaman (on the home page). Boan (food) prepared is sigagat duhut (buffalo). They are present, unite, come together to deliver the final resting place of the bodies.

In performing the cultural event in Batakese, there are three components of Batakese are interconnected namely Dalihan Na Tolu which takes important part in Batakese cultural event that takes a long process of talks and discussion during the Death ceremony.

In Saur Matua ceremony depends on the socio-economic status that organizer for those who are classified as social high status (rich people), because when we held the saur matua ceremony we need much money to held that ceremony. As for poor families, they can't able to held the ceremony because need much money. So, they hold the event which simple. The condition of social economic makes families who cannot afford difficult to follow the ceremony because to need much money to held Saur Matua ceremony (Sibarani & Panggabean, 2022; Simanjuntak & Simatupang, 2021).

Based on the explanation above, the writer is interested to analyze and explore more deeply about Figurative language in Toba Batak Saur Matua ceremony that are used by Hula-hula, Boru and Paranak. The writer hopes that the findings of this study will give many contributions to all people to be more love and to be care about their culture and to introduce the process of Toba Batak Saur Matua ceremony deeply.

RESEARCH METHODOLOGY

This study will be conducted by using descriptive qualitative design, which have the natural setting as the direct source of data (Doyle et al., 2020; Renjith et al., 2021; Stahl & King, 2020). Descriptive

qualitative method is used when the researcher wants to describe the condition and situation of something specifically (Thompson Burdine et al., 2021). A method is a way of doing something. This study will be conducted by applying qualitative research design. The qualitative research has the natural setting as direct source of data and the researcher is the instrument. Best descriptive method is non experimental, since it deals with the relationship between non manipulated variables in a nature. A descriptive qualitative method is one of which is used to describe situations, events or occurrences so that, this method is intended the basic data.

The data may be has been conducted in variety of ways such as observation, interview, and tape or video recording. In this study the researcher used video recorder in order to get the data which is turn to describe the use of figures of speech in Toba Batak Saur Matua Ceremony.

RESULTS AND DISCUSSIONS

The observation was done by the writers with identifying the figure of speech which reflect Toba Batak culture. How do the figure of speech reflected Toba Batak culture is by identifying the figure of speech reflected Toba Batak culture namely:

a. Kinship

The relationship primordial interest, affection on the basis of blood relationship, harmony Dalihan Na Tolu (Hula-hula, Dongan Tubu, Boru). And everything related links kinship by marriage, death, clan solidarity, and others. It could be seen from umpasa in Data 29' Akka hata na uli hata dengan pasu-pasu na di pasahat hula-hula muna, denggan ma ampui di martongga ni jabu. And 'Manis ma gula, manis do tobu, horas ma suhut name, nang Hula-hula nami' which means Suhut and Hula-hula show the solidarity and prayed each other to be happy, healthy, and prosperous in their life. Pray from hula-hula and advice must be remembered wherever they are. It could be concluded that the harmony of Dalihan Na Tolu (Hula-hula, Dongan Tubu, Boru) are very strong each other.

b. Religious

Toba Batak society has an intimate relationship with their Creator. They always rely on everything with God. It could be seen from those umpasa below. In Data 8, the umpasa is 'Sahat ma solu sahat ma tu bincar ni mataniari, sai lelung ma hita mangolu, sai di iring-iring Tuhan ma hita ganup ari' which means God always bless them in their life. it could be seen also from Data 11' Pirma gokki, bahol-bahol parsalongan, pir ma tondi muna raja nami, sai debata ma mangaramoti na' which means the God always bless they life and they should be grateful to God because of his blessing. The third umpasa is from Data 23' Asa pitu do bilangan ni ari, sapulu dua bilangan bulan, tudia pe pomparan naboru nami on naung parjolo saur matua on maccari, sai disi ma di dongani Tuhan' which means wherever they go all member of her family, they always get blessing and prosperity from God.

c. Hamoraon

The following figures of speech as hamoraon values are metaphor. The use of metaphor in Toba Batak saur matua ceremonies can be reflected in Toba Batak cultural value. It could be seen from the use of the sentences:

The first umpasa was from Data 20 'Pir ma ina porki, bahol-bahol parsalongan, asa pir tondi muna saluhutna, lumobi ma pangomoan' which means the speaker gave an advice for them to have strong and growing spirit so that they will have a long life, prosperous in their life.

The second umpasa was identified from Data 22 'Tibbo batu ni ruma, uttiboan batu ni sopo, nunga gabe naboru nami on, sai ungabe ma akka pinopar na akka naposo'. Which means the big stone of house but more higher the stone of cottage their parents has long life and the children more than their parents that was a prayer that speaker said not only the long life but the children more wealth than their parents.

d. Hagabeon

Many of springs and longevity traditional expression of the famous Batak presented during the Saur matua ceremony was an expression that 'balga batu ni ruma, umbalga an batu ni sopo, nungga gabe inanta on, ungabe an hamu sude pomparan na akka naposo'. The meaning from umpasa was their children are getting richer than they parents. It was a good prayer is given by the speaker to all children of who has death. An old Batak said "Anak do hamoraon" meaning "lots of children, lots of lucky". There is a Batak idiom which showed the importance of big families in Batak culture:

"Laklak ni sikkoru, nagantung di tian pintu,
Maranak sappulu tolu, marboru sappulu pitu".

The meaning was something like, 'Sikkoru wood over the door, 13 girls, 17 boys'. That was a prayer for their children their status be higher from their parents.

e. Hasangapon

Glory, authority, charisma, a core value that give a strong status to achieve greatness. This value give a strong impetus, especially in people Toba, in this modern era to reach the position and rank that gives glory, authority, charisma and power. A person is considered to be private perfect, humans are high status in life, and no ridicule from others. When a certain degree he also have hamoraon (wealth) and has hagabeon (descendants), therefore, very difficult indeed to say someone has reached hasangapon (pride) today.

The following figures of speech as hamoraon values were metaphor and hyperbole. The use of metaphor in Toba Batak saur matua ceremonies can be reflected in Toba Batak cultural value. It could be seen from the use of the umpasa as seen in Data 34 'Eme sitamba tua ma parlinggoman ni siboro, debata ma silehon tua, horas-horas ma hita di parorot'. This umpasa a prayer that god will always gave them a long life, be healthy and be blessed by God.

The use umpasa were different based on the cultural context. So, a person who was represented to deliver the umpasa should be a person who had ability and also knowledge about the ceremony which was conducting. As we know that Toba Batak saur matua ceremony conducted in some step which started from martonggo raja (to discuss about activity in that party), di dalam jabu (activity that happen in our to say good bye), and marhalaman (in the yard of house). In every communication, there were many things which were requested so they would use umpasa itself.

CONCLUSION

After analyzing the data, this thesis on the use of figures of speech in Toba Batak saur matua ceremony has revealed some conclusions. The conclusions were taken as the following: Toba Batak society used figure of speech on their saur matua ceremony. Figures of speech that were used in Toba Batak saur matua ceremony are simile, metaphor, personification, symbol, overstatement, allegory and irony. The use of simile to be dominantly. It could be seen from the percentage of figure of speech in Rantau Prapat and Tarurung. Similes in Toba Batak saur matua ceremony in Rantau Prapat I uttered 66.6% while similes in Tarutung saur matua ceremony uttered 60%. Simile in Toba Batak saur matua in Rantau Prapat II uttered 40%. 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 tend to rely on everything in God, Hagabeon was an expression that expects has many children. Hamoraon as 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 human 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 Saur Matua ceremony as a prayer and a guidance in their life and they should be patient because the death of their parents. Building upon the insightful findings of the current study, future research could delve deeper into the nuanced interplay between figures of speech and cultural values within Toba Batak society, particularly focusing on how these linguistic expressions evolve over time and adapt to changing socio-cultural dynamics. Exploring the contextual variations in the use of simile and other figures of speech across different regions could provide a more comprehensive understanding of their significance. Additionally, investigating the impact of globalization and modernization on the preservation or transformation of these cultural values and linguistic expressions within the saur matua ceremony would contribute valuable insights. Moreover, a more extensive examination of the role played by specific speakers, such as Hula-hula, tulang, and dongan tubu, in shaping and transmitting cultural values through figures of speech could deepen our understanding of their influence within Toba Batak communities. Finally, exploring the potential application of advanced linguistic analysis tools and technologies could offer new perspectives on the intricate relationships between language, culture, and societal values in the context of the Toba Batak saur matua ceremony.

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