

CHAPTER I

INTRODUCTION

1.1 The Background of the Study

A language is a system of communication that consists of a set of sounds and written symbols that are used by the people of a particular country or region for talking writing. Language also as the identity of the nation that every country in this world has different languages which make them diverse.

The Toba Batak language is one of the regional languages in North Sumatra which is used as a means of communication, both spoken and written, by the Toba Batak-speaking community. In its position as the regional language, the Batak Toba language not only functions as a means of communication within the family and society but also functions as a cultural preservative. This is evident from the traditional ceremonies that still use the Toba Batak language.

Like other ethnic groups, the Toba Batak tribe is one of the ethnic groups that are rich in expressions. The nature and characteristics of nature are often metaphorized for the nature of language actors. This is the manifestation of the developed world to become a teacher. The accuracy of the Toba Batak tribe in abstracting the nature where they live enriches their knowledge so that it gives birth to various forms of meaningful expressions of kias which become one of the indicators of the identity of the Toba Batak tribe.

Communication strategies that are full of symbols, which are accommodated in expressions are often found in the daily discourses of the people Toba Batak. The use of meaningful language in the Toba Batak community does not only function as a medium of communication but is also full of cultural values of the community which are reflected in its expressions.

Cultural values in this study are understood as the result of human activities which are described through expressions. The results of human activity itself can be traced in expressions which are the guiding principles of behavior in carrying out activities related to cultural elements (life, work, time, nature, and humans). This element can be valid throughout the ages because it was passed down and preserved.

The uniqueness of the Toba Batak language can be seen in the use of community expressions. If a speaker ends his speech, advice by conveying expressions, then all listeners will simultaneously answer *imma da tutu*, which means to justify and grant the expression. By looking at the use of Toba Batak language expressions that are still maintained in various traditional events, the authors are interested in further researching the meaning and cultural values of the Toba Batak people that are reflected in their expressions. The expression is an oral tradition that is owned by every society. The use of expressions between one community and another is different, this is evident in the Batak Toba language expression which describes the Toba Batak ethnic culture itself.

1.2 The Problems of the Study

Based on the background of the research above, the formulation of the problem that is revealed in this study can be stated, as follows :

1. What are the meaning of Umpasa and Umpama of Toba Batak language as found in Jambar Hata Dongan Tu Ulaon Adat book?
2. What are the technique of translation applied in translating Umpama as found Jambar Hata Dongan Tu Ulaon Adat book?

1.3 The Objectives of the Study

The objectives of the research which are arranged by the Researcher of this study, as follows :

1. To find out the meaning of Umpasa and Umpama of Toba Batak language as found in Jambar Hata Dongan Tu Ulaon Adat book.
2. To find out the technique of translation applied in translating Umpama as found Jambar Hata Dongan Tu Ulaon Adat book.

1.4 The Scope of the Study

In the scope, the writer makes the limitation of the study in this research because the writer clarifies the statement of the problem while will discussing it. This research focused to translate the meaning and the technique of Umpasa and Umpama in the Toba Batak language as found in Jambar Hata Dongan Tu Ulaon Adat book

(T.M

Sihombing,

1989)

1.5 The Significance of the Study

There are two kinds of the essential things on this research they are, theoretically and practically. The expected advantages of the study both theoretically and practically are

1. Theoretically

- 1) The result of the research could become a new perspective in technique of translation of Umpasa and Umpama in Toba Batak language.
- 2) The result of the research could become a new model in the research of literary research on Toba Batak language.

2. Practically

1) For Researcher

The Researcher gets many techniques of translation in translating Umpasa and Umpama in Toba Batak language through on book. And this study is interesting to do it. So, the researcher will easier in understanding the meaning of Umpasa and Umpama in the Toba Batak language through the book.

2) For English Teacher

The teachers can use this paper as guidance to enrich their comprehension of translation. The teacher can also apply books as a medium to teach their students because the book is one of the interesting mediums for students to enjoy during the teaching-learning process.

CHAPTER II

REVIEW OF LITERATURE

2.1 Theories of Translation

2.1.1 Translation

Translation has some definitions. Text and speech can be translated into different languages through the process of translation. Based on the dictionary of definition, translation consists of changing from one state or form to another. Based on the dictionary of definition, translation is a case of form changing from one language to another language. All languages in the world have the general form, such as words, phrases, clauses, sentences, and paragraphs. These forms are in a piece of writing or speech that can be seen and heard.

“The replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language)”. From other relevant perceptions about the definition of translation, Ernst and Gutt state that the translation is intended to restate in one language what someone else said or wrote in another language. In other definitions, Munday states that translation is changing an original written text in the original verbal language into a written text in a different verbal language.

Based on the three definitions from the experts of translation above, it can be concluded that translation connects between two or more languages

(multi-language) that emphasize the equivalent. Here is the complex task of translators. It is difficult to find out the equivalence from the source text to the target text. Translators must seek the equivalences of function in terms of meaning when both languages are interchangeable.

2.1.2 Concepts of translation

Jacobson (1959/2004) describes three concepts of translation:

- a. Intralingual translation, or „rewording“ : an interpretation of verbal signs by means of other signs of the same languages.
- b. Interlingual translation, or „translation proper“ : an interpretation of verbal signs by means of some other language.
- c. Intersemiotic translation, or „transmutation“ : an interpretation of verbal signs by means of signs of non-verbal sign systems.

2.2 Translation and Linguistics

2.2.1 Translation as an Applied Linguistics

Translation as a linguistic phenomenon can be applied specifically in some categories, to minimize the difficulty level of language translation. According to Jacobson in Munday (2001), translation itself can be categorized into three types called intralingual, interlingual, and intersemiotics translation. Although the experts have strived to try various methods and approaches in translation, their efforts have not provided the right solution for

translation. This confirms that the translation process is not easy and simple.

In essence, the translation is also an expression of meaning which communicated in the source language into the target language by the meaning contained in the source language. Translation emerged not only as of the process of transferring code (transcoding) or language system (outer structure) but also the transfer of meaning (what is behind outer structure). Consequently, translation as a form of communication is not only able to experience language barriers but also in terms of cultural barriers.

Translation methods cover the entire text, while translation procedures cover the sentences and smaller units of language. Therefore, Baker (1992) thinks the choice of suitable equivalence will always depend not only on the linguistic system or systems being handled by the translators but also on the way both the writer of the source text and translator choose to manipulate the linguistic system in question. In this respect, translation can not be separated from the interference of the translator and the socio-cultural context of the language.

2.2.2 Semantics in Translation

Knowledge of linguistics is absolutely needed in the translation process. Semantics is one of the linguistic branches that emphasizes

the comprehension of words' meaning, therefore it is important in the translation process. A word can have many meanings. The meaning of words is dependent on the context of use. In the translation is absolutely needed a scientific approach to the analysis of meaning, especially those which relate to the analysis of the meaning of words and phrases. Semantics is a part of linguistics dealing with the study of meaning and its main objective is to explain the meaning of words systematically.

Nida (1964) distinguishes two types of meanings, namely :

- a. Referential meaning is also known as denotation meaning, which is associated with the word as a sign or symbol.
- b. Connotative meaning or connotations are emotional reactions that are created on the reader with a word.

2.2.3 Pragmatics in Translation

Intercultural pragmatic can be adjusted in the field of applied linguistics such as second language acquisition and translation, (Blum-Kulka, 1997). The relationship between pragmatic and translation also can be explained through the understanding that a translation text (oral nor written) is one act of inter-language and intercultural communication.

The translation is not merely about meaning transfer from the source language into the target language but also recreating and

revealing the similar message, both in the meaning which contained and style in the text as the effort to find dynamic equivalence (instead of formal equivalence) which can be achieved if the level of reader's response TL equal with level of reader response in SL with observing the communication text's situation, utterance members and cultural context (Nida and Taber 1974).

2.3 Translation Techniques

2.3.1 Adaptation

Adaptation is TL oriented technique. By using this technique, a translator replaces an SL cultural element with an equivalent one in TL culture. This technique is used if there is no specific word to replace the same meaning in SL. The translator, then, adapts the term to a term which the target readers are familiar with.

Example : SL : This research is a part of a study on Malay four-lined verse.

TL : Penelitian ini adalah bagian dari sebuah penelitian mengenai pantun Malayu.

2.3.2 Amplification

Amplification is TL oriented technique. This technique is used when a translator tries to paraphrase implicit information explicatively from SL to TL. Footnotes are also a type of amplification.

Example : SL : She maintains a strict regiment of producing lines with a perfect metre.

TL :Dia menjaga keteraturan dengan menghasilkan baris-baris pantun dengan metrum irama dan tekanan yang sempurna.

2.3.3 Borrowing

Borrowing is SL oriented technique. In this technique, a translator takes a word or expression straight from SL. It can be pure (without any change), e.g., keeping *horas*, the Batak Toba term, in English text, or it can be naturalized (to fit the spelling rules in the TL), e.g. the term *system* translated to the *system* in the Indonesian language.

Example : SL : Sam first arrived in Indonesian from England as a young memsahib.

TL : Sam tiba di Indonesia dari Inggris sebagai seorang memsahib muda.

2.3.4 Calque

Calque is SL and TL oriented technique. Using this technique, a translator translates a phrase from SL to TL literally; it can be lexical or structural, e.g., *Danau Toba* becomes *Lake Toba* in English.

Example : SL : All poems overpower her persona with a death-like-swoon.

TL : Semua puisi mengalahkan personanya dengan sebuah rasa tidak sadar-layaknya-kematian.

2.3.5 Compensation

Compensation is TL oriented technique. A translator introduces an element of information or stylistic effect in another place in the TL because it cannot be reflected in the same place as in the SL, e.g., tor-tor, the traditional Batak Toba dance, is translated to tor-tor dance in English text.

Example :

A : “Why don’t you write a good thrilling detective story?” she asked.
 (“Mengapa Anda tidak menulis roman detektif yang menegangkan saja?”
tanyanya.

B : “Me?” exclaimed Mrs. Albert Forrester, for the first time in her life
regardless of grammar. (“Apaan?” teriak Ny. Albert Forrester, untuk
pertama kali dalam hidupnya lupa pada tata bahasanya.)

2.3.6 Description

The description is TL oriented technique. A translator replaces a term or expression with a description of its form or/and function, e.g., describing ulos as a woven traditional Batak cloth in English.

Example : SL : And in this heroic couplets, she again reflects...

TL :Dan dalam bentuk puisi yang setiap barisnya berisi lima tekanan keras pada setiap suku kedua ini, dia kembali mereflesikan...

2.3.7 Discursive creation

Discursive creation is TL oriented technique. A translator establishes a temporary equivalence that is totally unpredictable out of context, e.g., translating *harangan dolok* to mountain water in English. Actually, *harangan dolok* is a heavy jungle.

Example : SL: ...her initial lack of understanding of the real pleasures of Flowers of the Sun poetry.

TL: ...ketidaktahuan dia tentang indahnyanya panting Haturwangi.

2.3.8 Established equivalent

The established equivalent is TL oriented technique. A translator uses a term or expression recognized (by dictionaries or language in use) as an equivalent one in the TL, e.g. no gain without pain, the English proverb, is translated to *tidak ada hasil tanpa Kerja Keras* in the Indonesian language.

Example : SL: Lewis“ Malay language texts are like the „basement of...”

TL: Teks bahasa karya Lewis seperti sebuah „rubanah...”

2.3.9 Generalization

Generalization is TL oriented technique. A translator uses a more general or neutral term in his translation, e.g the Toba Batak cultural term, *adop-adop* is translated breasts in English. *Adop-adop* refers to virgin breasts. There is no word that can replace it in English.

Example : SL: ...in reflecting the character in the poem.

TL: ...dalam mereflesikan karakter di karya sastra.

2.3.10 Linguistic amplification

Linguistic amplification is TL oriented technique. A translator adds linguistic elements. This is often used in consecutive interpreting and dubbing, e.g. to translate the English expression be my guest to Indonesian as silahkan instead of using an expression with the same number of words, jadilah tamuku.

Example : SL: ...the styles are not (distinctly?) different with the poet at the time

TL: ...gayanya tidak berbeda terlalu jauh dengan penulis puisi pada jamannya.

2.3.11 Linguistic compression

Linguistic is a TL-oriented technique. A translator synthesizes linguistic elements in the TL. This is often used in simultaneous interpreting and sub-titling, e.g. the English question Yes, then? is translated Lalu? in Indonesian, instead of using a phrase with the same number of words, Ya, kemudian

Example : SL : She maintains a strict regiment of producing lines with a perfect metre.

TL : Dia menjaga keteraturan (yang ketat?) dengan menghasilkan baris-baris dengan metrum irama dan tekanan yang sempurna.

2.4 Translation Method

2.4.1 Word-for-word translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or construe a difficult text as a pre-translation process.

2.4.2 Literal Translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

2.4.3 Faithful translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text realization of the SL writer.

2.4.4 Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate

so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by the culturally neutral third or functional terms but not by cultural equivalents - une none repassant un corporal may become 'a nun ironing a corporal cloth' - and it may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity, and allows for the translator's intuitive empathy with the original.

2.4.5 Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

2.4.6 Free translation

Free translation reproduces the matter without the manner or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a so-called 'intralingual translation, often prolix and pretentious, and not a translation at all.

2.4.7 Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original- (Authorities as diverse as Seteskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation.)

2.4.8 Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

2.5 The Description of Toba Batak

Toba Batak is an Austronesian language spoken in North Sumatera province in Indonesia. It is part of a group of languages called "Batak". There are approximately 2000.000 Batak Toba speakers living to the east, west, and south of Lake Toba. Historically it was written using Batak script, but the Latin script is now used for most writing. Nainggolan (2012:4)

Toba people (also referred to as Batak Toba people or often simply "Batak") are the most numerous of the Batak people of North Sumatra, Indonesia, and often considered the classical 'Batak', most likely to willingly self-identify as Batak. The Toba people are found in Toba Samosir Regency, Humbang Hasundutan Regency, Samosir Regency, North Tapanuli Regency, part of Dairi Regency, Central Tapanuli Regency, Sibolga and its surrounding regions. The Batak Toba people speak in the Toba Batak language and are centered on Lake Toba and Samosir Island within the

lake. Batak Toba people frequently build in traditional Batak architecture styles which are common on Samosir. Cultural demonstrations, performances, and festivities such as Sigale Gale are often held for tourists.



2.5.1 The Basic Principles of Toba Batak Wedding Ceremony

Generally, all of the implementation of traditional wedding need some elements as organizer of Wedding Ceremony, Sadar Sibarani and Jailani Sitohang (1981:9).

They are:

1. Dalihan Na Tolu

Dalihan Natolu jika diartikan secara harafiah ialah “tungku nan tiga”, yang merupakan lambang jika di asosiasikan dengan sistem sosial Batak yang juga mempunyai tiga tiang penopang, yaitu DONGAN TUBU, BORU dan HULA-HULA dalam acara pernikahan. Nalom Siahaan (1982:10) said that DALIHAN NATOLU is the structure of a kinship that must be considered the completeness and presense in a wedding ceremony,

Dalihan natolu contains with: somba marhula-hula, elek marboru, manat mardongan tubu(SEM).

- 1.Hula-hula is in laws, uncle
- 2.Boru is family from the bride
- 3.Dongan tubu is still one clan with the bridge

2.Handcraft and gift

In Toba Batak the handcraft and the gift are called sibahenon, siboanon, silehonon.

- 1.From hula-hulato Boru
- 2.From uncle to his niece
- 3.From borutu hula-hula
- 4.From niece to her uncle
- 5.From namardongantubu
- 6.From neighbour, and
- 7.From pariban.

3.Parjambaran

Parjambaran in Toba Batak Wedding Ceremony is an award to a person or entity, that there are 3 basically types:

- 1.Jambar Hata is participate to say a words
- 2.Jambar juhut becomes partners sharing of meat prepared for it (tudu-tudu ni sipanganon).

3. Jambar hepeng is the division become partners of money (pinggan panganan, upa raja, piso-piso, pasituak natonggi, dan upa manggabei).

4. Seating layout for the guests

1. Seating for the hula-hula and tulang
2. Seating for Boru
3. Seating for Namardongan Tubu

5. Raja parhata

Raja Parhata is chosen by an agreement to lead and control of the execution of the events nets, then its must existence uphold of the parties.

6. Giving the name of Wedding ceremony

Which determines the display (name amount of the spendor or luxury) and giving the name of custom event, based on the circumstance and condition that partying such as: the offspring, his fortune, and honor, attached to him (“hagabeon, Hamoraon, Hasangapon”).

7. Marria raja/ martonggo raja

Marria Raja/ Martonggo Raja ialah pertemuan raja-raja adat, pengetua, dan unsur dalihan na tolu yang di adakan seminggu sebelum upacara marunjuk. Dalam tonggo raja, semua hal yang bersangkutan-paut dengan pelaksanaannya dipaparkan. (Marria Raja/ Martonggo Raja is make a meeting to prepare for event customs do it by leader and also element of dalihan na tolu one week before the marunjuk ceremony).

Toba Batak society is one of Batak sub-ethnic in Indonesia besides Batak Simalungun, Karo, Pakpak, and Mandailing. This sub-ethnic group is not much different from other Batak's sub-ethnic groups that exist in Indonesia, Toba Batak's community has language as a symbol of identity and manifestation of existence. Existence in question is a beneficial creature or social creature in which society itself is formed by the existence of language.

Language is a verbal means of communication used throughout the thinking process. Language is a means of thought of communication to convey the what other's thinking. Man can think well because he has a language. Without language, humans will not be able to think abstractly and elaborately, as is commonly used in the scientific world. In other words, language allows humans to think abstractly where factual objects are transformed into abstract language symbols. Given this transformation, people can think of a particular object, even though it is not in fact where the thinking is done. If we examine further, then the language actually communicates three things: thoughts, feelings, and attitudes.

Toba Batak language continues to grow and serves as a means of communication, support, and symbol of identity of Toba Batak society. Such functions can be observed through the activities of community members in communicating among themselves. To reveal the intention and content of a language speaker often convey it through literary works. One of the oral literary works that was born, lived and developed in the Toba Batak society and passed down from generation to generation is Umpasa. As an oral tradition, Umpasa is classified into an

old poetical form, since the set is made on the terms of hook, rhymed and rhythmic, and consists of two rows of one, and four rows of one, the first row consists of samples and the second row as contents, two the first line of sampling and the last two lines are the contents.

Formerly the Umpasa of Toba Batak is often used by young people and parents. The Episteme Journal of English Literature and Linguistics Vol 4 no 2 January 2018² when conducting an activity, such as young people in special occasion such as *martandang* (dating out), and by parents in Toba Batak's traditional ceremonies, such as *marhata sinamot* (dowry negotiation). Umpasa in the context of Toba Batak community culture is not only to beautify the string of words, but also to convey a very broad meaning, that contains the philosophy of life, ethics of decency, laws, and society. But the Umpasa is more likely to contain the philosophy of life that is the life ideals of the Toba Batak based on the following respects: *hamoraon* (wealth), *hagabeon* (having many children), and *hasangapon* (honor). The frequency of Umpasa is more commonly used when compared with other types of literary works owned by Toba Batak's community, such as *turi-turian* (the parable) and others. The use of the Umpasa is always done during every traditional ceremony. The traditional ceremony is more meaningful when accompanied by the use of Umpasa because the *raja parhata* (spokesman) is considered highly as using umpasa. The existence of Umpasa in the community at the present time, especially the people who are in the overseas, can be said to be worried about. This is due to many parents of the Batak Toba community who can no longer know the meaning and the function of Umpasa and

how to use it in Toba Batak's traditional ceremonies. Surely this situation has a negative influence on the development of the Umpasa. Based on the reasons mentioned above, research on Toba Batak's Umpasa is very important to find out the meanings and the functions of Toba Batak's Umpasa in traditional wedding ceremony.

2.6 The meaning of Umpasa and Umpama in Toba Batak language

Umpama is a proverb in Batak Toba literature. Umpama is made to express something in the form of another word, or to refine it, such as the use of parables in Indonesian, in addition, it can be used to encourage and advise us.

Umpasa is a Poetry type of Pantun in the literature of the Toba Batak tribe. This Toba Batak Umpasa is a literary work in the form of poetry which contains statements of blessing, advice, and prayers for those who hear it.

2.7 Types of Umpasa Toba Batak

It means that the kinds of Toba Batak Umpasa are based on the events of ceremonies that are being held). there are seven kinds of Umpasa, namely Umpasa in marhata sinamot(discussing about dowry), Umpasa in Mangulosi Pengantin(giving ulos to the bride and bridegroom in the traditional wedding Ceremony), Umpasa in Mamongoti Jabu(entering the new house), Umpasa in pesta tardidi anak(babtism ceremony of a child), Umpasa in tingkir tangga(the parents see their daughter for the first time aftershe got merried), Umpasa in mangapuli(giving patience to the family of the dead person), Umpasa

laho marsirang(getting separated). Some examples of each kind will be given as follows:

1. Umpasa in marhata sinamot (discussing about dowry)

a) Burukburuk ni during, parasaron ni sioto

Bangkona do manukkun , molo so binoto

Keburukan selama ini adalah kandang orang bodoh

Adalah umum untuk bertanya jika ada sesuatu yang tidak diketahui.

The badness of during is the cage of someone stupid

It is common to ask if something is not known.

2. Umpasa in mangulosi pengantin (giving ulos to the bride and bridegroom)

a) Bintang na rumiris ombun na sumorop

Anak pe antong di hamu riris, boru pe tung torop

Ada banyak bintang dan ada banyak embun

Semoga mereka memiliki banyak putra dan putri

There are many stars and there is much dew

May they have many sons and daughters

3. Umpasa in pesta tardidi (baptism ceremony of a child)

a) Habang ma ambaroba diatas ni sibuntuon

Sai na burju ma ibana marroha, jala jolma sitiruon

Ambaroba terbang di atas sibuntuon

Semoga dia menjadi orang yang rendah hati dan menjadi orang yang baik.

Ambaroba flies above sibuntuon

May he be humble and be a good person.

4. Umpasa in mamongoti jabu (entering the new house)

a) Mardangka bulung bira, martampuk bulung labu

Mauliate ma di Tuhanta, ai nungnga tipak hamu marjabu.

Daun burung bercabang, daun labu berbatang

Terima kasih untuk Tuhan kami karena Anda memiliki rumah

The leaves of birds have branches, the leaves of pumpkin have stems

Thanks for our god for you have house

5.

Umpasa in Tingkir Tangga (a day after the traditional batak party)

a) Tubu ma singkoru di toru ni tandiang,

Asa denggan na martondong ikkon masitopotopotan do songon
pidong liang.

*Singkoru (sejenis tumbuhan) yang tumbuh di bawah tegakan
(pohon yang tersisa masih rimbun)*

*Semoga hubungan antara orang tua yang anaknya saling
berkeluarga sebagai pidong liang (hidup rukun)*

***Singkoru(kind of plant) growing under the standing(the tree that
has left are thick)***

May relationship between parents whose children are married to each other as pidong Liang (live in harmony)

6. Umpasa in mangapuli (words of consolation for the bereaved family)

a) Dolok ni simalungun ma tu dolok ni simamora

Sai salpu ma akka na lungun, hatopma ro si lasni roha

Gunung simalungun sampai gunung simamora

Semoga kesedihan hilang, kebahagiaan datang lebih awal

Simalungun mountain untill simamora mountain

May the sadness be lost, the happiness comes early

7. Umpasa di na laho marsirang (want a divorce)

a) Pidong sitapitapi, habang di atas hauma

Horas ma hamu na hupaborhat hami, horas hami na tininggalhon

muna

Burung sittapitapi, terbang di sawah

Kita semua sehat selalu

Bird of sitapitapi, flying in the rice field

All of us is always in healthy

The research revealed that the function and meaning of umpasa presented in Toba Batak's wedding ceremony are categorised into:

1. Opening

The first umpasa as the opening of the conversation between suhut parboru (wifegiver hereafter WG) and suhut paranak (wife receiver, hereafter WR) is almost but not always as following.

Sai jolo ninangnang do ninna asa ninungnung

Sai jolo pinangan do asa sinungkun

This Umpasa is the introduction by the speakers of WG to begin the conversation with WR. The question is related to the party being held. Usually after a reception is held then the event continued with the dowry talk of the woman. In this case, Toba Batak usually tradition manise (ask) to the WR by using the above Umpasa.

2. Thanking

The function of the Umpasa also shows gratitude to the host for their warm welcome as well as the food served. The example of a match is used as follows.

Sititi ma sihompa golang-golang pangarahutna

Tung so sadia pe i nuaeng na hupatupa hami i sai godang ma pinasuna

The meaning of this umpasa is that the speaker (the guest) feels grateful for the food served and then blesses the host. This umpasa shows that the Batak Toba people are always grateful for what others have given him. Then the reply from the host also shows their humbleness, and hopefully the food served gives blessing to the invited guests.

3. Blessing

Umpasa in Toba Batak marriage also serves to bless. Usually the WG bless the WR. Examples of data showing this function as following.

Bona ni aek Puli dolok ni Sitapongan

Sai tubu ma di hamu angkana uli, jala sai lam tamba ma pansamotan

This Umpasa means that the guests especially WG bless the bride and bride groom to have beautiful and handsome child, and given wealth so that they can support their children in the future. In the Batakese philosophy that hagabeon (son), hamoraon (wealth), hasangapon (pride) is an inseparable part of Batak society. In other words, the success of a Toba Batak tribe is seen from these three factors: having many children and successful children, having wealth; and pride or respected/honored by others.

4. Praising/Persuading

The function of the umpasa on the marriage of the Toba Batak tribe is to praise the kings: the host or invited guests. Parboru (wife receiver) should praise hula-hula (wifegiver) and vice versa. The instance of such a umpasa can be seen below.

Pat ni gaja do tu pat ni hora

Anak ni raja do hamu, pahompu ni na mora

The meaning of this umpasa is the WG praised the WR as a honored person that have wealth inherited from generation to generation. Umpasa is used for the WR to pay the dowry of the woman (bride) with the appropriate amount because it is considered that the WR is able to pay the amount of money requested by the WG.

5. Expecting

Umpasa can also serve to express the expectation of the WG to the WR and vice versa. The example of this umpasa can be seen below.

Pitu lili nami paualu jugia name

Na uli do nipi nami ai gohan muna ma hajut nami

This Umpasa has the meaning that the WG hopes that the WR will give a big amount of dowry or worthy given because WR is considered as an honored and wealthy person. The WG persuaded WR to give them the dowries they asked for.

6. Respecting

Umpasa can also show respect from the speaker to the other person, or from the WR to the WG or vice versa. It is also based on the philosophical Batak people to respect each other, to help between hula-hula(WG) with boru (WR), and they must respect dongan tubu (people from the same clan). Below is a sample of the umpasa that define the function.

Mangula ma pangula di rura Pangaloan

Molo mangido Hulahula, dae do so oloan

The meaning contained in this umpasa is that the WR must respect the WG. In the case of dowries demanded by the WG, the WR should not be able to refuse the requested amount. But because the demand for the dowry can not be fulfilled, the WR tries to negotiate the amount of dowry to be lowered.

7. Agreeing

Umpasa can also be used to declare consent. In Toba Batak traditional wedding, Umpasa can be used to express that all different parties must try to defeat each other's ego, so that the agreement can be reached. Below is a the example of the umpasa.

Aek godang, aek laut

Dos ni roha do sibahen na saut

The meaning of the above example is that if all parties have agreed with a decision then the decision will be carried out together. In this case, if both parties (the WG and theWR) have approved the number of dowries, then the marriage party will run peacefully.

8. Advising

The function of the umpasa can also be as an advice. In Batak tradition, advising is a duty which must be done by every Batak person to an older person or wife receiver. In the Toba Batak wedding ceremony, parents from bride will advise the bride and bride groom.

Sisada urdot hamu, sisada tortoran

Sisada tahi ma hamu sisada oloan

The meaning contained in the umpasa is that the spouse must always be love one another, respecting each other, and help each other to build a happy family.

9. Closing

The last function of the umpasa in the Toba Batak wedding is as the closing of all the expressed umpasa. Usually this umpasa contains prayers to close all umpasa expressed. The example of this umpasa can be seen as below.

Sahat sahat di solu sahat tu bortean

Sai lelung ma hita mangolu jala dipasu pasu tuhan.

This Umpasa has a meaning that all parties get the blessing from God and given along life, especially the bride blessed and guarded by God after the wedding is done. Of the nine functions that have been found in the data analysis, the table below shows the number of on the umpasa based on their functions, so it can be seen the dominant role functions in traditional wedding of Toba Batak.

2.8 Types of Umpama in Toba Batak Language

1) Wedding wishes

Bintang na rumiris ma, tu ombun na sumorop

Asa anak pe antong di hamu riris, boru pe antong torop

Artinya : Semoga cepat mempunyai anak laki laki dan anak perempuan.

Meaning: Hopefully quickly have sons and daughters.

2) Demands from the bone to the women

Asa balintang ma pagabe, tumundalhon sitadoan

Arimuna ma gabe, ai nunga hamu masipaolo-oloan

Artinya : Pihak laki-laki dan pihak perempuan mengesampingkan keinginan masing-masing untuk mufakat saling menerima agar terwujud ikatan keluarga bahagia merestui perkawinan anak mereka.

Meaning: The man and the woman put aside their respective wishes to agree to accept each other so that a happy family bond can be approved of their child's marriage.

- 3) Mangampu (say thank you)

Tingko ma inggir-inggir, bulungna i rata-rata

Di angka pasu-pasu na pinasahatmuna, pasauthon ma Tuhanta Debata

- 4) Umpama peringatan (warning)

Dang tarbahen sasabi manaba hau, dang tarbahen tangke mangarambas.

Artinya : Penyesalan akibat berita yang sering lebih besar dari kenyataan.

Meaning: Regret due to news which is often bigger than reality.

- 5) Paruhuman (Justice)

Songon parlange ni si bagur, tio tu jolo, litok di pudi

(Makna: Seseorang yang suka meninggalkan persoalan/ kekacauan di tempat yang ditinggalkannya).

(Meaning: Someone who likes to leave problems / chaos where they left off).

Tongka do mulak tata naung masak, mulak marimbulu naung tinutungan

(Maknanya: sesuatu hal yang telah terjadi tidak boleh lagi disesali).

(The meaning: something that has happened can no longer be regretted).

Ndang adong amporik na so siallang eme

(Maknanya: tidak ada seorangpun yang akan melewatkan kesempatan besar didepannya).

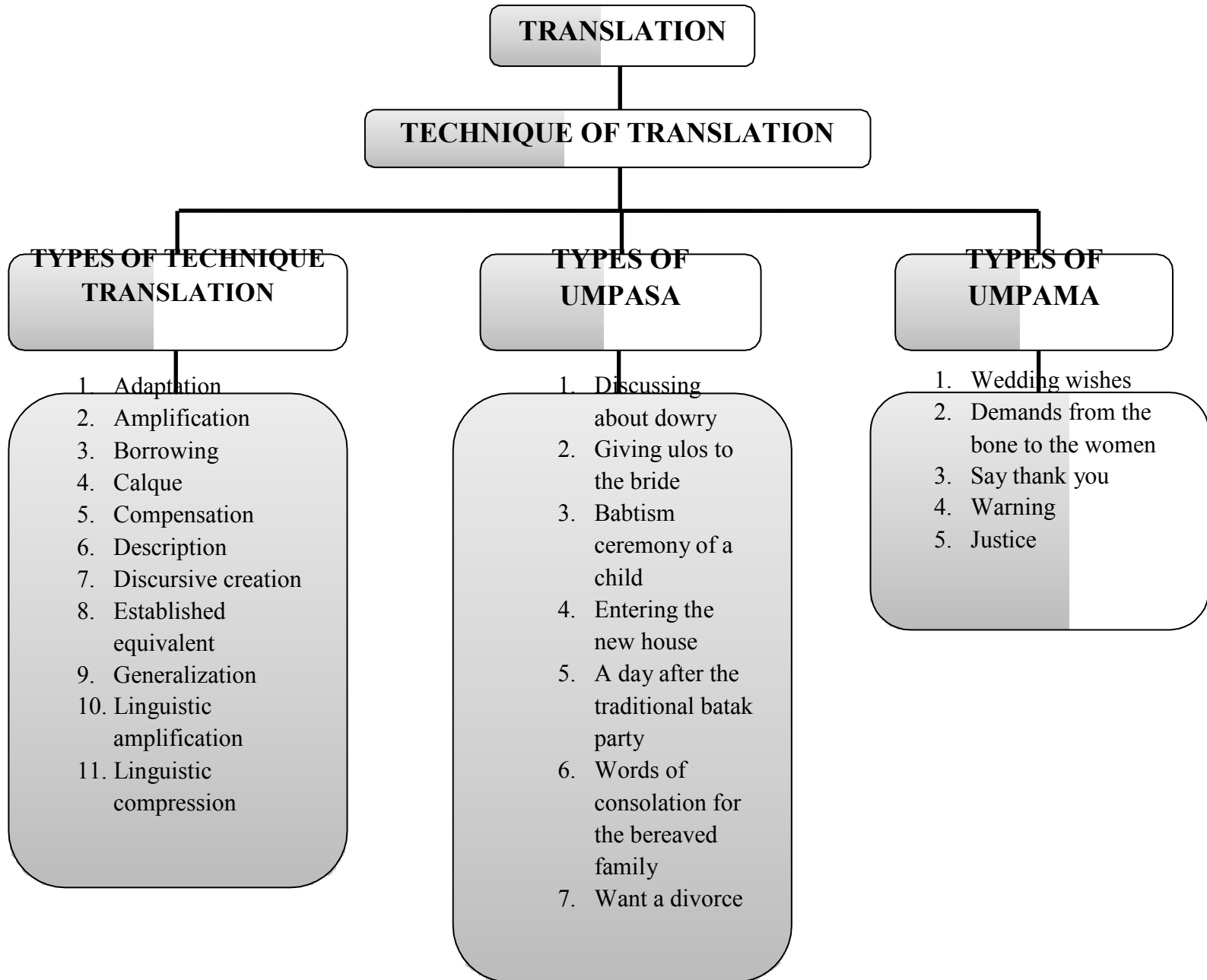
(Meaning: no one will miss the great opportunity in front of him).

Molo litok aek di toruan, tingkiron ma tu julu

(Makna: bila ingin menyelesaikan suatu permasalahan, carilah dahulu apa penyebabnya).

(Meaning: if you want to solve a problem, first find out what causes it).

2.9 Conceptual Framework



CHAPTER III

RESEARCH METHODOLOGY

3.1 The Resign Design

In conducting this research, the Researcher was employed descriptive qualitative research because in this research the observer collecting the data, made an analysis, and made a conclusion. Moleong (2009) stated that qualitative research is a research procedure that produces descriptive data where the available data is obtained through written or oral words from people and their behavior, then from the results of the data collected will be examined. Qualitative analysis stresses the degree of the information acquired by Researchers. The deeper and careful knowledge are gotten, the higher the standard of the analysis which conducted by Researchers.

Lincoln (2014:32), qualitative research is describe as interesting research because Researchers make it possible to explore more detailed topics where data or information is obtained through a Research worker just in case studies, anthropology work, interviews, and so on.

Then, Lincoln and Denzim and Mertens add : Qualitative research involves the studied use and collection of a variety of empirical materials-case study; personal experience; introspection; life story; interviews; artifacts; cultural texts and productions; observational, historical, interactional, and visual texts that describe routine and problematic moments and meanings in individuals" lives.

The explanation about qualitative according to Denzim and Lincoln, it can be concluded that qualitative is getting the data from various aspects which related with

the data are obtained through research that conducted by Researches themselves. The keywords which are correlated with qualitative ways embrace complexity, contextual, exploration, discovery, and inductive logic.

3.2 The Subject of the Study

The subject of this research is the chapter one of English translation on Umpasa and Umpama in Toba Batak language. The writer was find out what the kinds of Umpasa and Umpama in Toba Batak language. Emzir in Djamal (2015:22), data involve anything which is written and found by Researchers in a study, the data are including tells a Umpasa and Umpama, note of observation"s result, diary, and document. The Researcher employed a descriptive text as the data because after finding the data, the Researcher explained it.

3.3 The Instrument of Collecting the Data

Sugiyono (2018 : 102) Qualitative research uses observation, quiz, rating scale. In this study the Researcher was main instrument, yet to make the Researcher easier in conducting the research. Sanjaya (2013 : 246) supporting instruments uses test, questionnaire, and interview.

3.4 The Technique of Collecting Data

Collecting the data is very important in this research. According to Arikunto (1989), there are six methods of collecting data; rest, questionnaires, interview, observation, rating scale, and documentation. Because this research is literary study, the writer uses documentation method that was taken from books and internet to find out the data.

3.5 The Techniques of Analyzing the Data

All collective data was classified, comparing and analyzed by using the contrastive method. A contrastive method is a work procedure of language activities comparing the structure of first language and second language or any language and identifying their differences from the two languages. The Researcher applied the translation technique. Because the Researcher not only collects the data but also translates the data to get the research's result. It is used to know the differences or similarities of things, people, ideas, or procedures. According to Karyanto (2004) stated that "the steps of content analysis are determining the object research, collecting of data, the process of inferential, analyzing the and conclusion"

3.6 Validity of the Data

The validity of the data is needed in qualitative research. The use of validity in qualitative research is defined as the degree of confidence in the data from the study conducted by the Researcher and it helps the Researcher to check the analysis to reduce the Researcher's biases and prejudices. In this research, the Researcher will be applying triangulation techniques to support the validity of the data. Triangulation is a technique that utilizes data validity checking something else. According to Martens (1997:54), triangulation includes checking info that has been collected from completely different sources or strategies for consistency of proof across sources of data. For example, multiple strategies like interviews, observation, and documentation are used, and data is wanted from multiple sources exploitation a similar methodology.

The researcher used the type of triangulation data to check the validation of the data. The sources of data referred to the meaning and the kinds in Umpasa and Umpama in the Toba Batak language. In checking the data, the Researcher asked the expert to check the data collected by the Researcher. It is because to reduce the Researcher's bias or prejudice.