

A SEMANTIC COGNITIVE ANALYSIS OF IDIOMS IN BATAK TOBA WEDDING CEREMONIES

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Abstract

This research delves into the semantic cognitive analysis of idioms in Batak Toba wedding ceremonies, examining the customary terms and their meanings in the pre-wedding, wedding ceremony, and post-wedding stages. Drawing from previous studies and employing qualitative methods, the study classifies the terminology based on process, actors, and cultural objects. It analyzes these terms' lexical, grammatical, and cultural meanings, highlighting their significance in Batak Toba culture. The study reveals the intricate layers of meaning embedded in these customary terms and underscores their importance in understanding the rich cultural heritage of the Batak Toba people. The research explores how these idioms bridge literal and figurative meanings through a cognitive semantics lens, reflecting the community's values and beliefs. The findings contribute to the broader discourse on cultural semantics and enrich our understanding of Batak Toba wedding ceremonies' linguistic and cultural intricacies.

Keywords: Idioms, terminology, semantics cognitive, Batak Toba wedding

INTRODUCTION

Custom is a set of habits and rules that emerge within a community or region, which are respected and valued by their respective community. The customs have become an integral part of the community's life, expressed through traditions,

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customary ceremonies, and other practices that regulate community members' behavior. The role of customary leaders is significant in this regard, as they become the community figures who uphold and promote these customs. Siagian (2001:14) explains that "Custom is a cultural habit. If a particular behavior within a community or ethnic group has become habitual, even a norm that must be followed, then that habit will evolve into a custom."

Culture refers to how humans live, learn, think, feel, believe, and strive for what is appropriate according to their customs and traditions. According to Nababan, culture is a system of communication and interaction rules that enable a society to exist, be preserved, and perpetuated. (Chaer, 2010:164).

Marriage is a bond between a man and a woman, real or implied, to form a family. (Hadikusuma, 2005:88). In the Batak Toba community, customary marriage is considered highly sacred. The customary marriage law of this community is regulated by the role of Dalihan Natolu. Dalihan Natolu refers to a three-legged hearth used for cooking in ancient times, which required absolute balance. The hearth could not be used if one of the three legs was damaged. This philosophy of life was chosen by the ancestors of the Batak tribe to create a kinship structure that consisted of the three elements of Dalihan Natolu: Hula-hula, Dongan Tubu, and Boru.

The authors chose the terminology of the traditional wedding ceremony of the Toba Batak for several reasons. Firstly, it is because the Batak ethnic group constitutes the majority of the population in North Sumatra. According to the 2010 Population Census of Indonesia, the majority of the population in North Sumatra are Batak, including Toba, Karo, Angkola, Mandailing, Simalungun, Pakpak, and Tapanuli Batak, out of a total population of 12,930,319. Secondly, the terminology is crucial in Batak Toba customary ceremonies in North Sumatra. In Toba Batak wedding ceremonies, spiritual power is held by the customary terminology between the speaker and the listener, and these ceremonies are conducted in a highly formal and sacred manner. Thirdly, the author wanted to showcase the cultural richness of the Toba Batak people, as reflected in their terminology.

The traditional Batak Toba wedding ceremony is initiated with the pre-wedding process, followed by the wedding ceremony itself. It continues to the post-wedding phase, adhering to the customs outlined in Sihombing's book (1989). 1. Pre-wedding: a) Marhusip comes from the base word "husip" meaning whisper. Marhusip refers to a closed and limited conversation between representatives of the groom's family and the bride's parents regarding the dowry that the groom's side must prepare for the bride. b) Marhata sinamot originates from the words "hata" (word) and "samot" (money or dowry). Marhata sinamot discusses the amount of dowry the groom's side will give to the bride's side. 2. Wedding ceremony: a) Marsibuhubuhai comes from "buha" which means beginning. Marsibuhubuhai is the initiation. b) Pamasumasuon derives from "pasupas" which means blessing or grace. Pamasumasuon refers to the blessing in the

church. c) Ulaon unjuk is the customary feast. 3. Post-wedding: a) Paulak une is the stage where the groom's side visits the bride's family home. b) Tingkir tangga is the stage where the bride visits the groom's family home.

This research will be examined through the lens of cognitive semantics. Semantics, the study of meaning, analyses symbols or signs that convey meaning, explores the relationships between meanings and investigates their impact on humans and society. This definition has been provided by Tarigan (as cited in Karim, 2013:30). Furthermore, it has been stated by Hussain (2015:39) that semantics, originating from the Greek word *sēmantikós*, is focused on the relationships between signifiers, such as words, phrases, signs, and symbols, and what they denote. The study of linguistic semantics deals with understanding human expression through language. The term "semantics" covers a broad spectrum of ideas, ranging from common understandings to complex technical theories.

Based on the above explanation of the meaning of terms used in Batak Toba wedding ceremonies, the authors have titled their paper "A Semantic Cognitive Analysis of Idioms in Batak Toba Wedding Ceremonies."

RESEARCH METHOD

This study utilized various data collection methods, drawing from relevant and updated journal sources. A qualitative research method was specifically employed, allowing for the narrative description of analytical data. The authors gathered information from different research journals, which served as data collection and interpretation instruments. A qualitative approach was selected to elucidate the issues related to the problem studied: the semantic cognitive analysis of idioms in Batak Toba wedding ceremonies.

RESULT AND DISCUSSION

Findings

This research delves into the customary idioms used in Batak Toba wedding ceremonies. It addresses four key issues, as outlined in the problem statement. Firstly, the customary terms used in the different stages of Batak Toba wedding ceremonies include the pre-wedding stage, the wedding ceremony itself, and the post-wedding stage. These stages are classified based on processes, actors, and cultural objects. Secondly, the idioms used in the ceremonies are based on the classification of processes, actors, and cultural objects.

Analysis/Discussion

In cognitive semantics theory, idioms act as a bridge between the literal and figurative meanings of words. The Batak Toba wedding ceremony employs the idiom "Dalihan Na Tolu," representing the community's democratic system and virtue-based

beliefs. This system values individuals based on their character and behavior rather than rank, wealth, or status. During the marriage ceremony, idiomatic language is used to express this idea, emphasizing the importance of unity, hard work, and mutual respect.

In Toba Batak language, an idiom is a combination of words with a meaning that cannot be translated literally or based on individual words. Idioms are categorized into two types: full idioms, meaning entirely different from the literal meaning of the words they contain, and partial idioms, which still have some connection to the literal meaning of their constituents. Idioms are used to convey advice, satire, and other expressions beyond words' literal meaning.

One of the idioms used by the Batak Toba people is 'parangeleang,' which means 'to clear a path.' This metaphor implies marriage entails overcoming barriers and hardships to create a new life together. The figurative phrase 'clearing a way' denotes that marriage is considered a trip or a transition from one period of life to the next. The passage implies that the pair may encounter difficulties and uncertainties as they work toward common goals.

Based on process classification, the pre-wedding stage is divided into "marhusip" and "marhata sinamot." "Marhusip" means whispering. The man comes to the woman's house to inform the purpose of their visit (to propose). One of the idioms found in the marhusip process is "marsisisean," "uli ni lagi," and "uli ni rupa." The meaning of "marsisisean" is greeting each other, "uli ni lagu" is polite speech, and "uli ni rupa" is a charming appearance. Next, the marhata sinamot process is the stage where the families of both parties discuss the dowry or bride price. One of the terms found in the marhata sinamot process is "pasahat tudu-tudu sipanganon," which means the man presents an offering of meat arranged according to Batak customary norms to the woman.

During the process of getting married, there are three stages based on classification: "marsibuhubuhai," "pamasumasuon," and "ulaon unjuk." "Marsibuhubuhai" originates from the word "buha," which means beginning or initiating. This stage involves the man bringing food to the woman's house in a basket known as "manigati ampang." They then eat the meal together. The second stage is called "pamasumasuon," which is a blessing in the church. This stage includes customary practices such as "tangiang" (praying), "ende" (singing), and "jamita" (sermon or reflection). The third stage is "ulaon unjuk," the wedding party. It involves customary practices such as "marbagi jambar," which means distributing the customary portion of meat, and "osang tu huluhula," which means the lower part of the pig's jaw for the female clan. In addition, during the ulaon unjuk procession, there is a symbolic event where the bride and groom exchange ulos cloth. Several types of ulos play a role in the wedding ceremony, including: 1) Ulos hela (bridal ulos), a symbol given by the bride's parents or the hula-hula. 2) Ulos pansamot is a symbol given by the bride's parents to the groom's parents at the time of the party. 3) Ulos paramai is the ulos given

by the female party to the male party (ito / brother). Ulos fabrics, such as sadum ulos, are also commonly used.

Based on process classification, the pre-wedding stage is divided into "paulak une" and "tingkir tangga." "Paulak une" is the phase where the family of the groom visits the house of the bride's parents, and a meal is held together. One of the customary terms within "paulak une" is "pasahat tudu-tudu ni sipanganon," which means the groom's side presents an offering of meat arranged according to Batak customary norms to the bride's side; "pasahat dengke," which means presenting goldfish.

The final process is "tingkir tangga," which means the bride's family visits the house of the groom's parents. One of the customary terms within the "tingkir tangga" process is "parboru ro tu jabu ni paranak," which means the bride's side comes to the house of the groom's family; "pasahat dengke," which means presenting goldfish. The meaning of customary terminology in Batak Toba wedding ceremonies encompasses lexical, grammatical, and cultural meanings.

Lexical meaning refers to the actual meaning. One example of lexical meaning is "tangiing." Tangiing means prayer. Prayer involves seeking blessings and the like from God (by reading or uttering prayers). Grammatical meaning is the meaning of a word after it is used in a sentence. One example of grammatical meaning is "mardongan saripe." Mardongan saripe means family or household. Mardongan saripe falls into the category of endocentric phrases. Cultural meaning is meaning related to culture. One example of cultural meaning is "mandar" or "lopes," which means that every person who works (boru) serving all traditional ceremonies must wear "lopes" (sarong) to be agile; "pinggan olopolop," which cultural meaning is to bless or give thanks for the successful completion of the feast.

CONCLUSION

Based on the discussion regarding customary terminology in Batak Toba wedding ceremonies, it has been concluded that the terms, which were identified through previous research on the terminology of Batak Toba wedding ceremonies, are classified into three categories: process, actors, and cultural objects. Furthermore, the meaning of customary terminology in these ceremonies has been analyzed according to three aspects: lexical meaning, grammatical meaning, and cultural meaning.

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