

“THE CULTURAL BACKGROUND OF METAPHOR UMPASA IN BATAKNESE WEDDING”

Nurkiah Sinaga,¹⁾ Indah Arvianti S.S, M.Hum,²⁾
Language and Culture Faculty, AKI University Semarang
Jl. Imam Bonjol No. 15-17 Semarang
Email:indah.arvianti@unaki.ac.id²⁾,

Abstract

Language is a means of communication. As a human, we can't make a communication without languages in our life. There are so many languages in the world; so that it is difficult to understand another language. Language is one of the cultural elements that its role is very important as a means of communication to convey the purpose and subject matter as well as the human mind expresses itself in the social interaction and social life. When we know a language, we can speak and be understood by others who know that language. To understand our humanity we must understand the language that makes us human.

Anthropological linguistics is part of linguistics that discusses about the language and its relevancy with culture around the language. In this thesis, the writer will discuss about umpasa Bataknese (kinds of poem in Bataknese) in wedding party. In this umpasa, we will find some metaphors and its culture behind the metaphors. Metaphor is a part of anthropological linguistics that discusses about the real semantically meaning of sentences based on the background culture.

In method, the writer uses some strategies; those are collecting the data, analyzing the data and presenting the data. The data collection that is used by the writer is primary and secondary data which are taken from discussion by face to face. The data analysis that is used is metode padan and metode agih. The method of data presentation that is used is informal because the writer will analyze it by using word not by symbol or sign.

Bataknese metaphor is influenced by the culture where the metaphor is used. The umpasa Bataknese is a source while the things which they use in wedding process are a target. Here, the writer makes the conclusion that each thing that they use in wedding process has a background culture, which is expressed in umpasa in metaphor.

Keywords: Anthropological linguistics, umpasa, metaphor, culture.

1. Introduction

Language is a communication, without language we cannot communicate one to another. There are so many languages in the world; so that it is difficult to understand another language. Trudgill (1974: 13) says that: “language is not

simply a means of communication information about the weather or any subject. It is also a very important means of establishing and maintains relationship with other people”. So we can understand that language is a tool of communication. When people are talking they will use a

The Cultural Background of Metaphor Umpasa in Bataknese Wedding (Nurkiah Sinaga, Indah Arvianti)

language and automatically that language has a meaning which is known by people in a society. So the communication can run well.

Language is one of the cultural elements that its role is very important as a means of communication to convey the purpose and subject matter as well as the human mind expresses itself in the social interaction and social life. Indonesia in particular has so many languages, there are almost thousand languages. People live in the world of languages so that we use it when we talk to our friends, our parents, teachers, lovers, the bus drivers and strangers; we talk face to face and on the telephone and everyone responds what we say.

When we know a language, we can speak and be understood by others who know that language. To understand our humanity we must understand the language that makes us human.

As Chear says that "*Bahasa adalah cara penyampaian gagasan kita kepada pikiran orang lain; dan tata bahasa apapun merupakan sekumpulan penelaahan atas susunannya, dan system aturan – aturan penggunaannya yang sempurna*"(1990:9).

From the definition above, the writer concludes that language is our tools to communicate one another and language also has rules for proper use it.

Every tribes has each language that is different from other tribes which is used in communication either intra-tribes or inter-tribes. Moreover, Indonesia is one of countries that consist of various tribes spread over the country; one of them is Batak tribes who live in North Sumatra. Batak tribes consist of five sub tribes, those are Batak Toba, Batak Karo, Batak Simalungun, Batak Pakpak – Dairi, and Batak Mandailing – Angkola. Every language has differences because all of tribes are part of language family in North Sumatera. In this thesis the writer focuses to analyze Batak Toba language. Language for Bataknese is a tool to show their culture. Bataknese or *halak batak* had known the culture values. The ancestor gives them the value, the value is consist of: Bataknese Language (*Bahasa Batak*), Bataknese script (*Tulisan Batak*), Clan (*Marga*), *Dalihan na tolu*, Musical Instrument (*Gondang / uning – uningan*), Traditional clothes (*Pakaian adat*). One of the values implied in *Umpasa*, that the form likes poem or parable. Simajuntak

(2005:79) says that “*Umpasa itu berbentuk kalimat yang di dalamnya diutarakan atau dinyatakan kehendak hati, pernyataan, permohonan, doa, harapan, nasihat, dan bahkan hukum*”. Thus, *umpasa* is some kind of a poem, but it is actually same with blessing pray so that God protects us, and all of people that say the *umpasa* should admit in their heart that God has given the blessing. Furthermore, *umpasa* consists of figurative languages by means of metaphors. The *umpasa* they use in any occasion of traditional ritual, of course has a meaning to give moral value to Bataknese. Bataknese are living in North Sumatra, exactly in Samosir Island near Lake Toba who is still using *umpasa* at wedding party until this moment.

2. Theoritical Framework

2.1. Language

Language is a communication tool such as sound symbol system generated tool man said. According to Chaer: “*Fungsi terpenting dari bahasa adalah alat komunikasi dan interaksi*” (1990:81). Language consists of words or collection of words. Each has a meaning, abstract relations between words as a

symbol of the object or concept represented by a collection of words or the vocabulary linguists alphabetically, or according to alphabetical order, along with explanation of its meaning and then recorded into a dictionary.

The following are some understandings of the language according to the experts. Ramelan says that language is often used in society in various contexts and different meaning. He also states that “In general, language is a sound system which is used by people or group to communicate with each other” (Ramelan, 1991:24). In addition to that, John B. Carrol says that language is unique. It means that every language has special system. Language has variations. It can be happened because of the society background which contain various levels such as education, economy and social status background (1953: 10). Abdul Chaer also gives the same explanation about its unique, he states “*Bahasa itu unik, unik artinya mempunyai ciri khas yang spesifik yang tidak dimiliki oleh yang lain. Lalu kalau bahasa dikatakan bersifat unik, maka artinya setiap bahasa mempunyai ciri khas sendiri yang tidak dimiliki oleh bahasa lainnya*” (2007: 51).

“Language is unique” is one of characteristics of language. Kridalaksana gives more characteristics in language. He states that:

“sifat atau ciri itu antara lain adalah (1) Bahasa itu adalah sebuah system, (2) Bahasa itu berwujud lambang, (3) Bahasa itu berupa bunyi, (4) Bahasa itu bersifat arbiter, (5) Bahasa itu bermakna, (6) Bahasa itu bersifat konvensional, (7) Bahasa itu bersifat unik, (8) Bahasa itu bersifat universal (9) Bahasa itu bersifat produktif, (10) Bahasa itu bervariasi, (11) Bahasa itu bersifat dinamis, (12) Bahasa itu berfungsi sebagai alat interaksi sosial, dan (13) Bahasa itu merupakan identitas penuturnya” (1983: 33).

Anderson states that the Function of language is a communication tool or a means to convey information or express thoughts, feelings, or ideas (1996: 6). It also serves as a tool to express feelings or express themselves.

Language is able to express an idea, purpose, ideas, and feelings. Through language we can disclose everything that is implied in our hearts and minds. There are elements that encourage us to express ourselves, namely:

➤ As a communication tool.

Communication is further consequence of self-expression. At the time of using language as a communication, means having a goal of keeping the reader or

listener to be the main target of someone's attention. Language is general communication. As social beings that need others as partners communication, humans use two-way communication, such as verbal and non-verbal. Communicate is verbally done by using a tool / language support media (oral and written), whereas the biological non-verbal communication is done by using a variety of media such as symbols, signs, codes, and sounds such as traffic signs, sirens after it is translated into human language.

➤ As a means of social integration and adaptation.

To adapt to the social environment at one time, a person will choose the language that is used depending on the situation and conditions encountered. Someone will use non-standard language when talking with friends and using the standard language when talking to a parent or respected people. By mastering the language of a nation allows a person to blend in and adapt to the nation.

➤ As a means of social control.

Social control can be applied to self and society, for example, textbooks,

religious lectures, scientific papers, following the discussion and public service announcements. Another example that illustrates the function of language as a tool of social control is very easy to apply as silencer anger. Writing is one very effective way to relieve our anger.

2.2. Metaphor

For most people, metaphor is a linguistic phenomenon that functions to create the impression of poetic and imaginative in the rhetoric (Lakoff and Johnson, 1980:1). That is why many people associate the concept of metaphor in the style of language in literature.

The people believes that metaphor is a form of language which is beyond the norm (extraordinary) and aligned with the other style of language, such as a euphemism, a hyperbole, an irony, a simile, and a litotes. However, Lakoff and Johnson (1980) are against the idea.

The purpose of the metaphors exist in all around our daily lives. The presence of metaphors is not limited to works of literature and rhetoric, but spread in all aspects of human life. We often do not realize that the language we use is full of metaphorical expressions. According to

Lakoff and Jhonson (1980:5) metaphor is a way to understand a concept in terms of another.

Conceptual Metaphor Theory, sometimes called Cognitive Metaphor Theory, is the names usually given to the most widely known account of metaphor as thought. Conceptual metaphor theory is the approach taken in much current writing in metaphor (Alice 1984:4).

Conceptual metaphor theory has since been developed and elaborated. For further discussion of the theory and recent developments within the field of cognitive linguistics, see Gibbs (1994), Kövecses (2002, 2005), and Evans and Green (2006).

This section attempts to describe the central points of Conceptual Metaphor Theory and outline implications for researchers in the social sciences. Lakoff and Johnson (1980:3) states that, in daily life, people are controlled by systematic concepts that are metaphorical.

Metaphors link two conceptual domains, the 'source' domain and the 'target' domain. The source domain consists of a set of literal entities, attributes, processes and relationships, linked semantically and apparently stored

together in the mind. Target domains are therefore believed to have relationships between entities, attributes and processes which mirror those found in the source domain.

At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions from the source domain. These words and expressions are sometimes called ‘linguistic metaphors’ or ‘metaphorical expressions’ to distinguish them from conceptual metaphors. The conceptual metaphor a purposeful life is a journey is cited widely in the literature (for example, Lakoff 1993).

The metaphor LIFE IS JOURNEY, which pervades our ordinary way of talking. Thus birth is often described as arrival as in “*The baby is due next week*”, or “*she has a baby on the way*”, and death is viewed as a departure as in “*she passed away this morning*” or “*He’s gone*”. Lakoff and Turner (1989:3-4) identify a systematic in this mapping between two concepts:

LIFE IS A JOURNEY

- The person leading a life is a traveler.
- His purposes are destinations.

- The means for achieving purposes are routes.
- Difficulties in life are impediments to travel.
- Progress is the distance travelled.

Their point is that we use the mapping every day in ordinary speech as when use expression like: “*Giving the children a good start in life*”. We can take the metaphor LIFE IS A JOURNEY as an example: this metaphor is asymmetrical and the mapping does not work to other way around.

We do not conventionally describe journeys in terms of life, so that it sounds odd to say “*our flight was born (arrived) a few minutes early or by the time we got there, the boat had died (gone)*”. Even if we are able to set up such a metaphor, it is clear that the meaning would be different from that of the original structure. It has often been noted that a typical metaphor uses a more concrete source to describe a more abstract target.

The LIFE IS JOURNEY metaphor exhibits this feature: the common, everyday experience of physically moving about the earth is used to characterize the mysterious process of birth and death, and the perhaps equally

mysterious process of ageing, organizing a career. This is not a necessary feature of metaphors: the source and target may be equally concrete or abstract, but as we shall see this typical viewing of the abstract through the concrete is seen in cognitive semantics as allowing metaphor its central role in the categorizing of new concepts, and in the organization of experience.

3. Method of Research

3.1. Method of Collecting Data

According to Sudaryanto data collection is the researcher's efforts to provide data sufficiently. The data here are understood as specific metaphor in *Umpasa* that is directly related to the problem that purposed. According to Nazir (1983: 211):

"Pengumpulan data tidak lain dari suatu proses pengadaan data primer untuk keperluan penelitian. Data yang dikumpulkan harus valid untuk digunakan. Validitas dari data dapat ditingkatkan jika alat pengukur serta kualitas dari pengambilan datanya sendiri cukup valid. Pengumpulan data adalah prosedur yang sistematis dan standar untuk memperoleh data yang diperlukan. Selalu ada hubungan antara metode pengumpulan data dengan masalah penelitian yang ingin dipecahkan. Masalah memberi arah dan mempengaruhi metode pengumpulan data".

The writer uses primary data by doing conversations with some informants to get some data and the secondary data is taken from books and dictionaries.

The interview that the writer uses to collect data is by telecommunicating with the data sources. Some of them are taken face to face and also persuasive technique. Persuasive method is not done by giving questionnaire at this thesis, but the writer only ask a couple questions the Batakese people who live around the writer.

3.2. Method of Data Analysis

In analyzing the data we also need method to make the result clear, there are two methods that can be used in an attempt to find rules in analysis of data (Sudaryanto, 1993:13), these are:

- a. *Metode Padan* is a method of data analysis by using a determining tool which is out of language. The tools that are used in this method are the fact that is pointed by the language or referent language. In this research, the target object such as authentically and identify is based on the height of correspondent, harmony, compatibility, or the similarity of object with the

determiner which has pertinent and becomes standard. The writer uses this method to compare things or animal to human.

- b. *Metode Agih* is a method in which its determining tool is relevant to language itself. In this method, the writer uses a comparing method in which the writer analyses the method by comparing some languages. So, the way to do this research is comparing the elements of the language.

4. Finding and Discussion

This chapter analyzes some metaphors from *umpasa* in Bataknese by identifying the objects that we talk about and the things that we use as comparison. Moreover we search about culture background behind the metaphor and why people use that metaphor as comparison. There are the similarities between the thing they use as comparison and what they compare it to.

In this chapter, the reader will find the capital letter. The capital letter is the target and the source, so that the readers understand the meaning of the capital letter is.

The writer took the data from Bataknese wedding “*Lasmida Sinaga and Binsar Simamora*” on July 26th 2014.

Data 1:

Part of the girl or *hula – hula* gave the *Ulos* while says the *umpasa*, so that their family become happy, have descent then always become one forever.

Napuran di bagas tagan

(Betel is it's in place)

Ulos di bagas tondi

(Ulos is covering our soul)

Hami mangulosi badan

(We are covering your body)

Debata mangulosi tondi

(God is covering your soul)

Di ginjang do arirang

(Arirang is in above)

Di toru panggaruan

(Panggaruan is in under)

Unang di hatai sirang

(Don't tell divorce)

Molo dung marhajabuan

(If already have new family)

Boras sipirni tondi

(The rice of soul)

Binuat sian piring

(Took from plate)

Debata ma na manggochi

(God will satisfy your family)

Tuhan Jesus ma mangiring-iring

(Jesus will be the leader)

Binahen pe umpasa

(We made this umpasa)

Nidok pasu-pasuan

(Conveying the blessing)

Tangiang mai tu Debata

(To be a pray to God)

Asa denggan hamu di hangoluan

(So that your life are safe)

Pribadi na beda

(The character is different)

Pinadomu gabe sada

(Your request to be one)

Saling setia porlu dijaga

(The faithful is important to maintain)

Asa denggan di ruma tangga

(So your family always fine)

The writer finds that metaphors in the *umpasa* that can be explained like this:

Napuran di bagas tagan (line 1)

(Betel (sirih) in its place)

Boras sipirni tondi (line 9)

(The rice of soul)

Binuat sian piring (line 10)

(We took from plate)

Keywords:

Napuran: sirih or betel

Tagan: the place for betel.

Boras sipirni: the rice which Bataknese use for the wedding party or another event.

Piring/pinggan: plate

Analysis

This metaphor uses *napuran* or betel as comparison. *Napuran* is a kind of plant. *Napuran* is a plant which has no seed. The thing that people use is the leaf. Bataknese used to it or use it as traditional medicine. Bataknese people are using to plant betel in their field to be sold. In harvest time they will pick the betel.

Napuran is not only for medicine but *napuran* also can be a snack for the old people or for the woman. In Sumatra so many woman bring the betel to go to somewhere for example invite the wedding party, go to garden, and invite their family. They always bring it.

The place of the betel is “*tagan*”, betel which they buy and they pick it and fill it with “*kapur sirih*” (lime betel), “*pining*” (betel nut palm) “*gambir*” (*gambir* has a tree, we can take the leaf or the latex), and they are put in one and they are put inside the *tagan*. The betel which they buy, they eat by masticate. They believe if they eat the betel every day, their teeth will be strength and they will get headache.

Besides that, in Bataknese, betel is used as a symbol for the ritual ceremony.

The Cultural Background of Metaphor Umpasa in Bataknese Wedding (Nurkiah Sinaga, Indah Arvianti)

In Batakland the event is “*mangkokal holi*”, *mangkokal holi* is that someone dies and then their family will take the bone. The bone will be put in coffin, not in big coffin but in little coffin.

They have to find all of the bone start from head, two hands and two legs. If they can not find that they try and try to find it again. They used the betel in this moment when they *menyerahkan satti* – *satti* (is an offering). Such as money, betel and rice and they put it in the container. It can be plate or *tandok* (the place for rice in the wedding party) and they give to *hasuhuton* (the owner of the event).

The name of the rice is *boras si pirni tondi*. Bataknese always use it. *Boras si pirni tondi* is the symbol. That's way Bataknese always use it. They use the wedding plate and rice also. They use it after they have finished *mandokkon hata* (say something to the couple).

They put the rice on their heads and throw above. The rice is not only for the bride and groom but also for the *sinamot* (the money from the man for the woman). Betel is important for wedding. They put betel on the plate with rice and money and they called it *pinggan/piring*

panukkunan (the plate for asked something). *Pinggan/piring panukkunan* is the way of tradition as terms for starting the tradition discussion.

The betel is important for Bataknese when they have event for wedding, for event of death and for *mamoholi* (the event that the uncle cut his cousin or his niece). *Mamoholi* is the event when the uncle has a cousin or niece.

When they are four months, the uncle has to cut their hair after the uncle cut their hair, the uncle sprit the betel to their head. It means that the uncle blesses them. Because Bataknese term “*satonga ni langit do tanggiang ni tulang*” meaning uncle’s blesses is a half of sky, that’s why Bataknese respect to their uncle.

This *umpasa* tells that the girl or *hula* – *hula* covers the bride and groom by *ulos* (the tradition cloth from Bataknese), so the joy comes into their family, they have a boy and girl and they always live together until they die.

From the data and the definition, the writer finds that *napuran* is something important to Bataknese people. The metaphor is taken because of the importance of *napuran*. According to

Kamus Bahasa Batak Toba demban, napuran is tumbuhan yang menjalar dan daunnya dapat dimakan atau sirih dan ramuannya (Sinaga, 2000:107).

Based on Batak Toba dictionary *demban, napuran* or betel is a worm plant and the leaf can be chewed. Whereas according to *kamus Bahasa Indonesia* “*sirih* or betel” is *tumbuhan yang daunnya dapat dikunyah* (Poerwadarminta, 1987: 953).

From the definition above the writer makes the conclusion that betel is a worm plant and the leaf can be chewed. Bataknese assume that betel could make all clean, and they believe that betel is holy. In metaphorical concept “BETEL IS CLEAN”. BETEL is source because betel is the thing that Bataknese used for the tradition event.

CLEAN is target because clean is the term that Bataknese believe it. The metaphor is taken from the culture that is betel is important in Bataknese tradition. They use it in their entire event and they believe that with betel all can be cleaned.

Data 2

Jong-jong rumah ijuk
(There is ijuk (fibers) house)
Mandompakhon rumah gorga

(Face to gorga (ornament) house)

Sai tubu anak na bisuk
(In order to be born to be the clever boy)

Dohot boru na malo marroha
(With the girl who is humble)

Sahat-sahat ni solu
(The boat was arrived)

Sai sahat ma tu bottean
(Arrived in the port)

Sai sahat sude hita mangolu
(So, we are health in our life)

Sai sahat ma hita tu panggabean, sahat tu parhorasan
(Should be successful, and be happiness)

The metaphor that is finding from this *umpasa* which will be explained by the writer is:

Jong – jong rumah ijuk
(There is ijuk (fibers) house)

Mandompakhon rumah gorga
(Face to gorga (ornament) house)

Sahat – sahat ni solu
(The boat has arrived already)

Sai sahat ma tu bottean
(Will arrive in port)

Sai sahat ma hita tu panggabean, sahat tu parhorasan

The Cultural Background of Metaphor Umpasa in Bataknese Wedding (Nurkiah Sinaga, Indah Arvianti)

(Should be successful, and be happiness)

Key words:

Rumah ijuk: the house built from fibers.

Mandompakhon: face to

Rumah gorga: the house has an ornament

Solu: some kind of boat

Bottean: port

Panggabean: successful

Parhorasan: happiness

Analysis:

This metaphor uses *rumah ijuk* or roofed house as a comparison. Roofed house is a Bataknese house that the roof is from fibers. Usually, Bataknese call it *rumah batak*. Why Bataknese call it *rumah batak* because only Bataknese stay and live on that house and the house is big. There is no bed room if they want to sleep and they sleep on the living room with mat and blanket.

Batakland is very cold because they are near to Lake Toba but in *rumah ijuk* they will not feel cold, because the house makes people who live there warm. This house can be a gathering house for the family if the family comes from other island.

This house is made of woods; the roof is made of fibers and the fiber is bound

by wire. They don't use nail for this house, the house doesn't have foundation but that house is strong. The house can survive for 100 years old, so their children and their grandchild through seven descents will know that house.

They always maintain that house, because the house can be a treasure for them. The expensive treasure for them is if they lost that house, they will forget about their descent. Some of Bataknese can call the house *jabu bolon* (big house) but *jabu bolon* is the tradition house and the house is only for the king of tradition. *Jabu bolon* could be a place for talking about tradition wedding or death.

This umpasa told that *rumah ijuk* is *mandompakhon rumah gorga* (face to gorga house), *rumah ijuk* is face to *rumah gorga*. *Rumah gorga* is same with *rumah ijuk* but still has a difference. *Rumah ijuk* can be called *rumah gorga* if that house has an ornament. *Jong jong rumah ijuk mandompakhon rumah gorga* means they build the house.

Build the house is a source and the bride is target. Build the house is a source because the house is strong and solid. The bride is a target because this is a pray for them; hope their family is strong and

solid like the house. The wedding party means their new family. When they built it, their family has to be strong and always harmony likes the house and they also told about their children.

HARMONIES LIKE THE HOUSE is the metaphor, a HARMONY is a target and THE HOUSE is source. Harmonies are a target because the household is important, in building the house. To build the house we need nails, paints, sand and others. If the building of house is without sand, their house will not be perfect. It's same with family, they need happiness, harmonies and successful. The bride will have smart and wise children also.

In this umpasa they get the advice like *sahat – sahat ni solu* (*solu* is some kind of boat but they use only in Lake Toba). It means that the boat was arrived. *Sai sahat tu bottean* (hopefully arrived in port) means the boat arrived fast in port.

In wedding, it means they will have a child soon but the process to get it a little hard like a *solu* (boat) that arrived in port. It can be fast if they paddle it fast. *Sai sahat ma hita tu panggabean, sahat tu parhorasan*, the bride will have children soon and their life always successful and happiness.

The writer finds the metaphor, *Solu* or BOAT is process. BOAT is source and PROSES is target. According to *Kamus Bahasa Batak Toba solu is perahu* (Sinaga, 2000:330). Based on Batak Toba dictionary *solu* is boat. Whereas according to *Kamus Bahasa Indonesia perahu is alat kendaraan di air* (Poerwadarminta, 1987:734).

Based on Indonesia dictionary *perahu* is the marine vehicle. From the definition above the writer makes the conclusion that *perahu* is the marine vehicle. As we know, if we want to cross the sea, we use boat to cross the sea. It means we will have process to get something. It's same with our life to get the success we have to go through the process.

From the data and the definition, the writer finds that *rumah ijuk, rumah gorga*, and *solu* are something important in *umpasa* Bataknese. The metaphor is taken because of the importance of *rumah ijuk, rumah gorga, solu*. Bataknese assumes that *rumah ijuk rumah gorga* and *solu* are metaphor. In other word the *umpasa* becomes a pray for the bride.

Data 3

*Bintang na rimiris ma,
(The stars are spread)*

The Cultural Background of Metaphor Umpasa in Bataknese Wedding (Nurkiah Sinaga, Indah Arvianti)

tu ombun na sumorop
(The dew is gathering)
Asa anak pe antong di hamu riris,
(There is a hope that they will have a son)
boru pe antong torop
(and a daughter too)
Tubuan laklak ma,
(Growing the laklak (bark))
tubuan sikkoru di dolok ni Purbatua
(Growing the wild plant in Purbatua village)
Sai tubuan anak, tubuan boru ma hamu,
(Let's born son and daughter for both of you)
donganmu sarimatua
(To be your friend forever)
Pir ma pongki,
(The pongki (bark of sugar palm) is hard)
bahul-bahul pansalongan
(The place of tandok (the place of rice))
Sai pir ma tondimuna,
(Let your soul is hard)
jala tongtong hamu masihaholongan
(And always have love)

Pinantik hujur di topi ni tapian
(Plugged the spear in the bank of springs)
Tusi hamu mangalangka,
(You are stepping there)
tusi ma dapot parsaulian
(There you will get the luck)
Tubu ma hariara, di harbangan ni huta
(The hariara (banyan tree) is growing, in gate entrance of village)
Sai tubu ma anak dohot borumu
(Hopefully, be born son and daughter)
Na mora jala na martua
(The rich and happiness)

The metaphors that are found from this *umpasa* which will be explained by the writer are:

Bintang na rimiris
(The stars are spread)
Tu ombun na sumorop
(The dew is gathering)
Tubuan laklak ma,
(Growing the laklak (bark))
tubuan sikkoru di dolok ni Purbatua
(Growing the wild plant in Purbatua village)

Keywords:

Laklak: the dry and thick skin of wood.

Sikkoru: wild plant growing in roadside.

Analysis:

Actually, in the past Bataknese have many children; one family may have twelve children. In this *umpasa*, *bintang na rumiris* means their children will many like stars. Perhaps, not only Bataknese but all people in Indonesia told that “*banyak anak banyak rejeki*” (have many children will have many fortune).

The parents tell that because their children could be the independent boy or girl. In batakland, The nine years old child can help their parents to seek money. They could go to *ladang* or *juma* (garden). They go there to get the job. They get the money; the money will be used for the necessity at their home. This is their way to help their parents.

Their parents are never afraid if their children cannot eat, because their children can look for the job by themselves. After they grow up and go to other city, they will help their parents and help their young sister or brother. If they are success in the other city, the old brother or old sister must help their young brother or sister.

They can help by sending the money or taking them from the village and asking their sister or brother to work or

school. Minimally they don't make their parents severe; if they can't find the good job or come out from the village they can fund themselves. This is the reason why they have many children.

The means of this *umpasa* for the bride and groom are they will have many children like stars in the sky. On the bible, it is also said that Abraham will have descents like starts in the sky or sand on the beach. In Genesis 15: 5 Then He brought him outside and said, “Look now toward heaven, and count the stars if you are able to number them.” And He said to him, “So shall your descendants be”. This *Umpasa* also can be similar like the words.

They give this word to the bride in order they will have children and descents. The people take stars because they believe that their child can be like stars. This *umpasa* is not only tell that the bride will have a child but when their child grow up and become adult and go to other city or other island. They will not forget their parents and they always gather always like dew in the morning. *Ombun* or dew describes their child.

The pray for the bride is not only have child but also hopefully have both son

The Cultural Background of Metaphor Umpasa in Bataknese Wedding (Nurkiah Sinaga, Indah Arvianti)

and daughter. *Tubuan laklak tubuan sikkoru* means have boy and girl. *Laklak* is a metaphor for son, whereas *sikkoru* is a metaphor for daughter. The mean of *laklak* is dry skin of wood. They take it from our nature, whereas *sikkoru* is the wild plant growing in roadside.

Laklak is strong. This is the symbol of the man of Bataknese that has strength and always be wise. *Sikkoru* is long and in roadside that means the women of Bataknese are not lazy and they can be relied. The women of Bataknese are not only expecting their husband to give them money. They can look some jobs if their husband passed away or sick. They never stop or just be quiet if their husband can't finance them.

From the data and the definition, the writer finds that *bintang* or stars, *laklak*, *sikkoru* are something important in *umpasa* Bataknese. The metaphor is taken because of the importance of *bintang*, *laklak*, *sikkoru*. *Bintang* or star is many; the metaphor is STARS ARE MANY. Star is source and many are target.

According to *Kamus Batak Toba* *bintang* is star (Sinaga, 2000: 78). In Bataknese dictionary *bintang* is star. Whereas in *Kamus Bahasa Indonesia*

bintang is benda di langit yang tampak bercahaya atau berkilauan pada malam hari (Poerwadarminta, 1987:143). In Indonesia dictionary star is the things that glow in the sky and sparkle in the night.

STAR is source because star is many, like we know the star is many in the sky and the MANY is the target because many is uncountable. Bataknese use this word, as a pray for the bride and groom and hopefully God listens to their pray.

Data 4:

Andor halukka ma patogu-togu lombu
(The vines lead the cow)

Saur ma hamu matua, patogu-togu pahompu

(Having and carrying the grandchild)

Eme sitamba-tua ma parlinggoman ni siborok

(The rice of *sitamba tua* is a place for a little frog live)

Tuhanta Debata do silehon tua, sude ma hita on diparorot

(Our God will have long life, all of us will He keeps)

Tubu ma dingin-dingin di tonga-tonga ni huta

(Grow the dingin – dingin (the wild plants that can be medicine)

*Saur ma hita madingin, tumangkas
hita mamora*

(Let's be happy and be rich)

*Sitorop ma dangkana, sitorop
rantingna*

(The branch is many, the stalk is many
also)

Sitorop ma nang bulungna

(The leaves are many)

Sai torop ma hahana, torop anggina
(Who has many big brothers, many
little brothers)

Torop ma nang boruna

(The daughters are many also)

The metaphor that is found from this
umpasa which will be explained by the
writer is:

*Saur ma hamu matua, patogu – togu
pahompu.*

(Having and carrying the grandchild).

*Eme sitamba tua ma parlinggoman ni
si borok.*

(The rice of *sitamba tua* is a place for
a little frog live)

*Tubu ma dingin – dingin di tonga –
tonga ni huta*

(Let the dingin – dingin grow in the
middle of village)

Keywords:

Andor: the wild plant and can be rope

Patogu – togu: to be guide

Eme: rice

Parlinggoman: the place for take shelter

Siborok: the little frog

Dingin – dingin: the wide plants which
can be a medicine.

Analysis:

This metaphor uses *andor* or rope
from the plant. The parents of the bride
convey this *umpasa* when they give the
ulos pansamot (the traditional cloth that
has a meaning for the pattern) to the
parents of the groom. The parents of the
bride cover them with *ulos* because their
son takes their daughter to be his wife and
this is also the symbol that the groom has
already married the bride on custom.

When they cover the bride, they
convey this *umpasa* “*saur matua*” or
having long life for them. They will see
their grandchild and their descents, can
carry their grandchild also. The blessing
comes to their life likes *eme sitamba tua*
or the rice of blessing. *Eme sitamba tua* is
a place for *siborok* or little frog staying
there.

When the rice grows up, the frog stays
there. In the rainy or dry season the little
frog always stay there because *eme
sitamba tua* always protects the little frog.

It is same with their life. Their parents can be a place for their son or daughter for refuge like little frog. Our God is giving us blessing and He will be our guide in our life.

This *umpasa* also tells *dingin –dingin* or the wild plant which can be medicine. *Dingin – dingin* grows in the middle of village that means Batak house is face to face so the *dingin – dingin* grows there. *Dingin – dingin* is not only wild plants, but it also can be medicine for the wound. The example of wound is fall down from tree, from motorcycle. We can pick it and make it smooth and put on the wound then the wound will dry and the injured will get well soon.

The relation in this *umpasa* is the parents can be medicine for their son or daughter. When their family has problem they can come to their parents and refuge there and heal their heart and make the way for their problem, so that their family is always happy.

Bataknese take the plants as metaphor because the plants can be the object. The plant which they take is not only plants, but also the plants which have functions.

The writer finds from data four that people use *dingin – dingin* and *siborok* to

compare the place to refuge and the object that need the place to refuge.

The writer can take the metaphor from *umpasa*, *Eme parlingoman* or rice is the refuge. RICE is source and the REFUGE is target. Here, the meaning of rice is plants that produce rice. Before that the rice grows up and so does the seed. When the rice grows up, the stalk grows up also. The more the stalk, the bigger the seed.

In Indonesia, we have ever heard the proverbs “*semakin tua semakin merunduk*”. It means the rice grows to be bigger and the seed ducks. When the stalk grows bigger, the frog lives there and the stalk can be a place or refuge for frog during dry or rainy seasons.

5. Conclusion and Suggestion

5.1. Conclusion

The metaphor of *umpasa* for Bataknese is a way for them to realize the meaning of culture containing the values which make someone has ethics and the moral in daily life.

The values in Bataknese culture can be explored by their language expressed in the metaphor, so it produces the unique variant and shows the values that reflect

the attitude and the perspective of the community toward the world.

The expression of metaphor Bataknese is a symbol that contains the ethics in speaking and acting, showing the expression of idea, attitude and behavior of life to know the meaning of life and to show the life of the Bataknese, who are responsible not only to the core family but also to other family.

Showing the confidence in our life has a part that can't be opposed but we have to obey it, should be habitual and our life should be appropriate with the tradition. Bataknese should work hard and not only think by themselves but also should think about other people.

Bataknese have an *umpasa*. They use the *umpasa* for the event, not only for wedding party, but also for death or other event. The *umpasa* is important for Bataknese, because *umpasa* can be a pray for Bataknese. In this *umpasa* we can found the background of the culture and the meaning of the *umpasa* and we can found the metaphor of *umpasa* also.

5.2. Suggestion

This *umpasa* is important for Bataknese, don't ignore it because this is a treasure for Bataknese. We know the

term *jangan malu jadi orang batak* it means don't be shy to be Bataknese. We have to be proud to be Bataknese because our culture is unique. If we know the *umpasa* well we will understand the meaning and if we meet with other Bataknese we can share our knowledge about *umpasa*.

If we want to live peace in a community we have to learn how to speak politely and nicely. Metaphor is one of thousands way to communicate politely and nicely as well. The writer suggests the reader to learn well with and to whom we want to speak to. So we can choose the polite speech to them. Besides it is better for us to know the meaning of the metaphor before we use it so that there will be no misunderstanding between us.

We need to learn each other and understand the characteristic on another. The culture around us also support the way we live and communicate each other.

6. Bibliography

- Arvianti, Indah. 2013. *Metafora Tuwuhan dalam Budaya Pernikahan Adat Jawa. Journal Vol 1 no 2 Universitas AKI.*
- Atarsemi. 1990. *Metode Penelitian Sastra.* Bandung: Angkasa.

The Cultural Background of Metaphor Umpasa in Bataknese Wedding (Nurkiah Sinaga, Indah Arvianti)

- Chaer, A. 1990. *Pengantar Semantik Bahasa Indonesia*. Jakarta: Rineka Cipta.
- _____. 1990. *Linguistik Suatu Pengantar*. Bandung: Penerbit Angkasa.
- _____. 2007. *Linguistik Umum*. Jakarta: Rhineka Cipta.
- Deignan, Alice. 1984. *Metaphor and Corpus Linguistics*. Amsterdam: John Benyamin Publishing.
- Emory, W. 1980. *Business Research Method*. St Louis US: Washington University.
- Febrina k, L. D. 2007. *Metaphor Analysis an Hillsong Album " By your side" Released 1999.Skripsi*. Semarang: Faculty of Language and Literature AKI University (tidak diterbitkan)
- Gultom. 1992. *Dalihan na Tolu Nilai Budaya Suku*. Medan.
- Hiraga, M. 2005. *Metaphor and Iconicity, A cognitive to analysing texts*. New York: Palgrave Macmillan.
- Ihromi, T. O. 1984. *Pokok - Pokok Antropologi Budaya*. Jakarta: Gramedia.
- Kridalaksana, H. 1983. *Kamus Linguistik*. Jakarta: Gramedia.
- Lakoff, G. 1980. *Metaphor We Live by*. Chicago: University of Chicago Press.
- Marzuki. 1977. *Metodologi Riset*. Yogyakarta: BPFE.
- Palmer, F. R. 1981. *Semantic*. Cambridge: Cambridge University Press.
- Peter, Trudgil. 1974. *Sociolinguistics; An introduction*. London: Pinguin Books, Ltd.
- Poerwadarminta, W. J. 1987. *Kamus Umum Bahasa Indonesia*. Jakarta: Balai Pustaka.
- Ramelan. 1991. *Introduction to Linguistic Analysis*. Semarang: IKIP Semarang Press.
- Saeed, J. I. 1997. *Semantics*. Oxford: Blackwell Publisher Ltd.
- Simajuntak, H. 2005. *Dalihan Na Tolu, Nilai Nilai Budaya Yang Hidup: Sebuah Warisan bagi Generasi Muda*. Jakarta: O.C Kaligis & Associates.
- Sinaga, Richard. 2000. *Kamus Batak Toba - Indonesia*. Jakarta: Dian Utama.
- Sudaryanto.1993. *Metode dan Aneka Teknik Analisa Bahasa*. Yogyakarta: Duta Wacana University Press.