Textual Meaning on "Umpasa" Batak Toba in Wedding Ceremony

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Abstract

This research is aimed in investigating the function of theme of "Umpasa" in Wedding Ceremony of Batak Toba Culture in Pematangsiantar. Theories used in conducting this research were metafunctions, especially textual function for theme functions. Descriptive qualitative and ethnomethodology approach were implemented in this research. Data source was taken from those people who attended the wedding ceremony. The population of this research was the society of Batak Toba people from Pematangsiantar, where all the participants were loved and actived Batak Culture. they are commonly called as king of customs because these people was asked to handle and given a speech in the Toba batak ceremony for example in the wedding ceremony. Sample was any kinds of object which happen in wedding Batak Toba ceremony related to verbal and non-verbal communication Pematangsiantar. Then, the researchers did some procedures in collecting data such as observing, recording, interpreting and generalizing. After carefully analyzing the data, the researchers discovered that the most commonly used types of theme rheme when giving Ulos to the bride and groom during a Toba Batak wedding ceremony are Topical Theme 39, Textual Theme 12, Interpersonal Theme 6, and Ideational Theme is one. Among these, Topical Theme is the most dominant type used in giving Ulos to the bride and groom in a Toba Batak wedding ceremony. This is because, in Toba Batak utterance, people typically use the verb or pronoun in the first position, followed by finite and other structural grammatical elements that differ from those in other languages.

Keywords: *Batak Toba, Culture, Theme, Umpasa, Wedding Ceremony*

INTRODUCTION

The Batak community is one of several tribes found in Indonesia, with origins in Tapanuli, North Sumatra. It comprises five sub-ethnic groups, one of which is the Toba Batak tribe. In the past, the Toba Batak tribe inhabited the Toba region, which was predominantly populated by the tribe, such as Samosir and Tarutung. This community possesses its own laws, customs, culture, arts, and literature. The Batak Toba community is well-known for adhering to its own laws and traditional customs across all aspects of society, from birth, marriage, and death rituals. Additionally, this sub-ethnic group of the Batak community has numerous wise expressions, including *umpasa, pantun*, philosophies (expressed in the Toba Batak language), poetry, and songs, which are often used in ceremonies held within the Batak Toba community.

The Batak Toba people are known for their deep respect for their cultural traditions, which are greatly valued and celebrated by them. These celebrations include weddings, births, seventh-month pregnancies, entering a house, and more. However, the current research will focus primarily on the wedding ceremony of the Batak Toba culture. The Batak Toba culture is one of the few still thriving in Indonesia, and it has a unique philosophy known as *Dalihan Na Tolu* (three-legged furnace), which encompasses social relationships (Sinaga, 2012). This philosophy has three components: *somba marhulahula* (respect for the wife's family), *manat mardongan tubu* (careful with the same clan), and *elek marboru* (kindness to daughters). *Hula-hula* is a greeting to the parents and brothers of the bride, while *Dongan tubu* refers to people from the same clan as the groom's family, and *Boru* is the husband's family. Among the three components of Batak Toba culture, *Hula-hula* is the most dominant, as it plays a crucial role in all the indigenous activities of the Batak Toba community.

A wedding ceremony is a significant event in traditional rituals for the Batak Toba society. According to Sinaga (2012), the Batak Toba society conducts special traditional rituals for those who are marrying. There are three stages leading up to the marriage ceremony in Batak Toba, which include *Marhusip* (limited discussion), *Marhata*

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sinamot (discussion on the bride's dowry), and *Ulaon unjuk* (marriage ceremony). Out of these three stages, the researcher is only interested in the *Ulaon unjuk* (marriage ceremony) stage. The reason for this is that the researcher is fascinated by the cultural values associated with the wedding ceremony and the *Hula-hula* utterances that are exchanged during the ceremony. Specifically, the researcher is interested in the traditional Batak Toba cloth worn to cover the groom's shoulder event (mangulosi) and the cultural values it represents such as kinship, religion, extended family, respect, wealth, modernization, justice, nurture, and conflict (Harahap & Siahaan, 1987). Ultimately, the researcher hopes to demonstrate their love for the *Hula-hula* tradition and dedication to preserving it.

This research identifies three gaps or inconsistencies, namely the social gap, theoretical gap, and research gap. The social gap discrepancy refers to a disparity between a society and its culture, which can cause the younger generation to be reluctant to engage with it, ultimately leading to a lack of awareness of the culture. For instance, if the younger generation shows no interest in Batak Toba culture, it could eventually disappear. The theoretical gap discrepancy occurs when there is a disparity between theory and the culture itself, causing the culture to lack certain knowledge, skills, and attitudes. Since this research is focused on textual meaning, it will examine the theme and rheme in Hula-hula's statements. A theme refers to the subject matter of the research topic, the main point of the report, and the clause's central focus. It is defined by Halliday (1994: 38) as follows:

> *what the message is concerned with: the point of departure for what the speaker is going to say*

For example in sentences such as:

The man told me where to go

The theme is *The man* because that is what the sentence is all about.

The rheme may be defined as:

> *everything else that follows in the sentence which consists of what the speaker states about, or in regard to, the starting point of the utterance* (Brown and Yule, 1983: 126/127).

The term rheme is another communicative category, not a grammatical one. The term that is sometimes mistaken for predicate is the grammatical term, which is defined as the portion of the sentence that provides information about the subject. For instance, the underlined segments in the following sentences are the predicates:

Yesterday, Paul went for a walk

Surprisingly, she refused the job

The subject of a sentence is essential information, but when considering communication, the rhemes of these sentences are more important. Rhemes are what is new or central to the communication, while the subject is just an identifier. For example, in the sentence "Paul went for a walk," "Paul" is the subject, but the rheme is the action of going for a walk. Similarly, in the sentence "she refused the job," "she" is the subject, but the rheme is the action of refusing the job. By moving the adverbial to the front of the sentence, the theme becomes the central focus, and all that follows, including the subject, is the rheme. In the second sentence, the theme is an interpersonal theme, which expresses how the speaker feels, rather than a topical theme, which is the normal type of theme.

The research gap discrepancy refers to the disparity between the researcher's goals and the purpose of the research. In simpler terms, it can be said that the gap in this research can be attributed to the difference between verbal and non-verbal communication. To elaborate, verbal coding is a system of communication used in both written and spoken form between individuals. For instance, the Batak Toba culture is easily comprehensible to Batak Toba people or those who are not Batak but have knowledge of or have learned about the Batak culture. Non-verbal coding, on the other hand, is a form of communication that can be interpreted based on what people like to do. For example, in the Batak Toba culture, rice is used for blessings or "boras sipirnitondi." This rice is always given to those who need to be blessed. However, the meaning of rice can vary depending on when, where, and who gives it. If parents give rice to their children in the house, it is a sign of wishing them

happiness and prosperity forever. However, for others, it may simply mean rice for consumption. In essence, the meaning of rice is contingent upon the situation.

THEORETICAL BASIS

A. *Umpasa* in Batak Toba Culture

Basically, the lifestyle of the Batak people in carrying out the Bangso Batak Customs cannot be separated from reciprocating rhymes, at Batak Parties, regardless of the type of party. Replying to this rhyme is usually called mar-UMPASA, UMPASA if translated into everyday Indonesian is PANTUN. The meaning contained in the word UMPASA is very deep, and usually this word UMPASA is a message or advice for us. At the end of the UMPASA hata pronunciation, the general public will answer "EMMATUTU" or "IMATUTU", which means AGREE or AGREE, or YES in slang. Did you know that in this day and age, namely the modern era or what is commonly called the smartphone era, the words UMPASA are still being used. Maybe this is one of the unique Batak customs.

Umpassa or *umpama* refers to a speech or expression that is delivered by the parents of the Batak Toba society during various ceremonies, such as birth, marriage, and death ceremonies. *Umpasa* is a way for Batak Toba parents to convey their care and concern. According to Vergouwen (1986), *Umpasa* is a set of expressions and forms that are meant to attract attention and are commonly used in party speeches. If *Umpasa* contains the concept of law, it can be considered an *umpasa* of law (adat) that serves as a regulator of livelihoods. Mahadi (1974: 44-49) also mentioned that Umpasas include several customary laws, such as marital, family, inheritance, tie, land, civil, and state administration laws, as examples in the Toba Batak society. Mahadi (1979: 38) said that "The purpose expressed in an *umpasa*, saying, and petitih is not found in the guarantee of words used, but in something that is implied by the right words contained in it. *Umpasas* that include understanding of *umpasas, petitih, thimbles* and is like a pattern of the use of language that is very beautiful in the language community. It contains the wisdom and life philosophy of the nation that created it, which is a reflection of the wisdom of the mind".

Making more clear about *umpassa* as Sinaga (2012: 34- 35) that the delivery of umpasa was entrusted to Raja Hata, a knowledgeable individual about Batak Toba culture, as well as close relatives who demonstrated their fluency and rhythmic abilities. The contents of the umpasa embody the values of *hagabeon* (joy in having daughters and sons), *hamoraon* (prosperity), *hasangapon* (respect), and *saurmatua* (longevity and prosperity). These five cultural values are of utmost importance for the bride and groom as they establish their household, and they serve as a guiding reference for the Batak Toba tribe in their daily lives.

Umpasa, according to Sitanggang (1996), is a type of pantun in Toba Batak literature. *Umpasa* is usually used in every ceremony that has traditional nuances. In general, *umpasa* is a medium of expression for the Batak people which includes many events, both sorrow and joy. *Umpasa* is also used in aspects of large or small scale events. The use of *umpasa* in Batak society usually covers customs that are animate and inanimate such as weddings, funerals, *mardinding jabu* (entering a new house), *mangongkal holi* (breaking the bones of the deceased), *mangadati* (customary paying party), *tardidi* (event holy baptism), and so on. Even though *umpasa* has the same form, this does not mean that it is the same as rhymes. According to Hutabarat (2019), while *umpasa* may share a similar form with rhymes in Indonesian, it cannot be fully equated with them. This is because *umpasa* emphasizes the cultural value of a concept by comparing the characteristics, habits, and behavior of animals, plants, and objects found in one's surroundings, which differentiates it from rhymes in terms of meaning or the idea being expressed.

Umpasa has special characteristics such as its content which is related to the ideals of the Batak people. This is of course centered on three aspects, namely *hamoraon* (wealth), *hagabeon* (happiness), and *hasangapon* (honor). In full, *umpasa* can be said to be perfect if it has the following characteristics:

1. *Umpasa* is an old form of poetry

2. The language used for *umpasa* is the Toba Batak language

3. In 1 stanza consists of 4 lines

4. The first 2 lines are the cover and the last 2 lines are the contents

5. Each line consists of 8-12 syllables

6. Has a rhyme pattern ending a-b-a-b, a-b-b-a, and a-a-a-a

Like Indonesian rhymes, *umpasa* also has its elements. Marpaung (2017) explains that the obligatory *umpasa* contains the *umpasa* mandate, *umpasa* diction, *umpasa* forms, *umpasa* roles, and rhymes.

B. Textual Meaning in Batak Toba Wedding Ceremony

According to Halliday (1994), the ideational and interpersonal levels of textual meaning are linked together with the general theory of language use. In other words, when someone produces a text by speaking or writing, they are creating a meaningful example of a language that can be understood by someone who knows the language. This concept of "text" applies to any form of communication, whether it's spoken or written, and can be found in any medium. The Batak Toba people are an ethnic group in North Sumatra, Indonesia, known for their unique customs and traditions. The Batak Toba wedding ceremony is a significant event that involves various rituals and practices, including the exchange of meaningful texts. Here's an overview of the textual meaning in the Batak Toba wedding ceremony:

Mangulosi

This is the initial step in the Batak Toba wedding ceremony, where the groom's family visits the bride's house to propose the marriage (Purba et al., 2023). The groom's family usually brings a written letter called "Mangulosi" This letter expresses their intention to propose and asks for the bride's hand in marriage. The *Mangulosi* letter is considered a formal request and carries the textual meaning of respect and sincerity.

Pambuluhan

Once the bride's family accepts the proposal, a meeting called "Pambuluhan" takes place. During this gathering, representatives from both families exchange written documents known as "Parsombahan". These documents contain details about the marriage agreement, such as the bride price, dowry, and other terms and conditions. The *Parsombahan* texts hold the textual meaning of negotiation and agreement between the families.

Pangurpating

The *Pangurpating* ceremony is a symbolic event where the groom's family brings various gifts for the bride, known as "Pangurpating". These gifts often include traditional fabrics, jewelry, and other valuable items. Along with the gifts, the groom's family includes a written letter called "Si Raja Mangolu". This letter expresses their gratitude to the bride's family for accepting the gifts and symbolizes the groom's commitment to the marriage. The Si Raja Mangolu letter carries the textual meaning of appreciation, commitment, and readiness for marriage.

Mangalap

On the wedding day, a ceremony called "Mangalap" takes place, where the bride and groom exchange written vows called "Manuk Pansuh." These vows are written on small pieces of cloth or paper and contain promises and commitments made by the couple to each other. The *Manuk Pansuh* texts hold the textual meaning of love, loyalty, and dedication between the bride and groom.

Mansurat

After the wedding ceremony, it is customary for the bride and grooms to write a letter called "Mansurat" to their respective parents or family members. This letter expresses their gratitude, love, and appreciation for their upbringing and support. The *Mansurat* texts carry the textual meaning of filial piety, gratitude, and familial bonds.

In the Batak Toba wedding ceremony, these written texts play a vital role in conveying meaningful messages, expressing respect, appreciation, commitment, and love between the families and the couple. They add depth and significance to the various rituals and customs associated with the wedding celebration.

METHODOLOGY

Research Design

This study employed the descriptive qualitative paradigm and ethnomethodology approach. According to Miles, Huberman, and Saldana (2014: 46), qualitative researchers typically work with small samples of individuals who are nested in their context and studied in-depth, unlike quantitative researchers who aim for larger numbers of context-stripped cases and seek statistical significance.

Samples in qualitative studies are usually purposive rather than random and can evolve once fieldwork begins. The initial choices of participants lead to similar and different ones, observing one class of events invites comparison with another, and understanding one key relationship in the setting reveals facets to be studied in others. This is conceptually driven sequential sampling (Creswell, 2009).

In this research, the descriptive approach was used to describe a phenomenon and focus on the solutions to present and actual problems. The data was collected, arranged, explained, and analyzed. This research analyzed the textual meaning interpretation through umpasa, which appeared on Batak Toba wedding ceremonies. The research steps included formulating the research problem, arranging the research instruments, collecting data, transcribing data, analyzing and interpreting data.
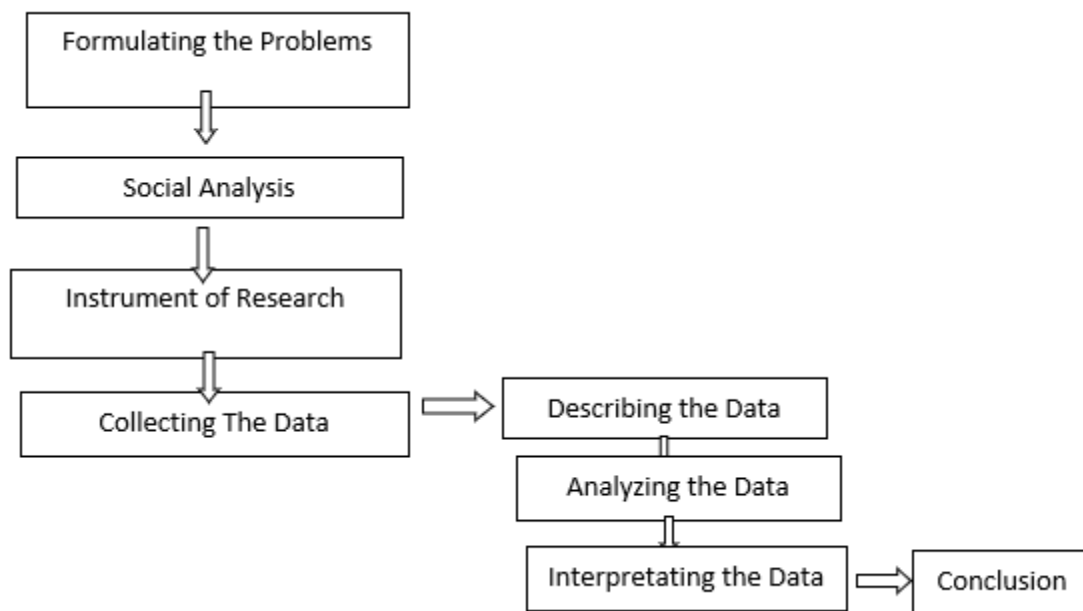

Figure 1. Procedures of the research

Population and Sample

The population was taken from those people who attended the wedding ceremony. The population of this research was the society of Batak Toba people from Pematangsiantar, where all the participants were loved and actived Batak Culture. they are commonly called as king of customs because these people was asked to handle and given a speech in the Toba batak ceremony for example in the wedding ceremony

Sample was any kinds of object which happen in wedding Batak Toba ceremony related to verbal and non-verbal communication Pematangsiantar. Arikunto (2010: 23) says "the researcher do not directly determine or appoint someone to be an informant in their research". The thing to do is clearly to see and hear the informant

information about. Then, Moleong (1993) in Arikunto states that the determination or choosing the informant, must be carefull that must be purposive and balanced in accordance with the objectives of the research.

In obtaining informants, researchers must be careful, not directly pointing to one person who is 'deemed' to understand the problem, but eyes and ears must be opened wide, so as to find subjects who really know best about the variables studied. Arikunto (2010) also defined the determination of other informants must also be careful, that is, it must be purposive, balanced, adjusted to the objectives and nature of qualitative research. Respondents must be subjects who really know about the desired problem and can be trusted by the researcher.

Procedures of Research

Procedures of research means that the writer are able to understand what the cases is, so that apply some procedures in doing this research like, Choosing the field of research, Observation the ceremony, recording the participant, documentation (photo), and interview of the participants. Cropley (2019: 38) says that there are some steps doing the procedures in qualitative research

Real-life observations of one or more individuals in a specific setting can be documented through verbal narratives obtained via interviews. These narratives are usually spoken and are referred to as "narratives";

The recording of what people say, write, or do is the second step, which may involve written text based on audio or video tapes;

Interpreting the recorded information involves applying concepts from a specific discipline, such as sociology or psychology, to comprehend the observed data, and these interpretations constitute the findings of the study;

The final step involves generalizing the interpretations to other settings or individuals, or to existing theory, resulting in the conclusions of the study. These conclusions may be a general description of a particular setting or group of people, such as a hospital, or an extension and clarification of existing theory on a phenomenon, such as the development of intelligence.

Techniques of Data Analysis

The techniques of data analysis in this study were designed to enhance the understandability of the data based on the context of the field. According to Miles, Huberman, and Saldana (2014:31-33), qualitative data, with a focus on people's "lived experience," are ideally suited for discovering the meaning that individuals attach to events, processes, and structures in their lives, including their perceptions, assumptions, prejudices, and presuppositions, as well as for connecting these meanings to the social world around them. We defined analysis as comprising three concurrent flows of activity, as illustrated in figure 2: data condensation, data display, and conclusion drawing/verification.
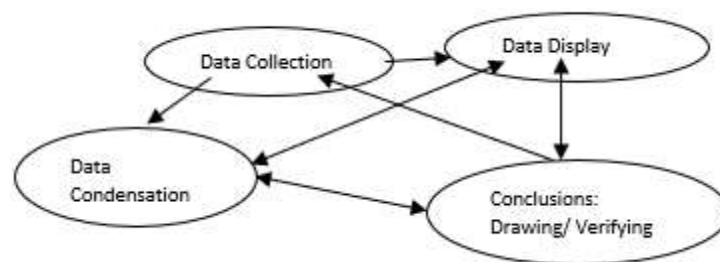

Figure 2. Con-current flows of activities

RESULTS AND DISCUSSION

In this research's data, the researchers used a video of the wedding of Leo Fernando Simatupang and his wife Nadia Br Nainggolan. So Nainggolan became the *hula hula* during the traditional wedding ceremony. Then, the groom's parents were surnamed Luhut P Simatupang and Ellen Br Hutapea so Br Hutapea played the role of *hula-hula titti marangkup* (married bones). Apart from that, the groom's parents are H Simatupang and S br

Siahaan so that the *hulla-hula* at this wedding is also the Siahaan clan who plays the role of the bride and groom's father. And from the invitation card, we can see that the groom has 3 siblings who have married different Batak boru so that the *hula hula* of the bride's siblings are Harefa, Manullang, and Simanjuntak. *Hula hula* from the wife's clan because the groom's parents have siblings, so each wife is called *hula hula na mahaha anggi*.

Hence, the researchers presented some data (one piece of video) with their analysis to show the theme and rheme function in the wedding ceremony of Batak Toba in "Umpasa" from wedding video recording

Data 1. 00.07.03 Minute

> (Wife's family *Nainggolan*, handing over the meal taken from certain parts of the slaughtered animal (usually buffalo, cow, pig) as a symbol of respect to entertain the wife's family).
>
> May the food we give you be of strength and health and may we be repaid with abundant blessings in the future.
>
> It is our pleasure to receive what you have to say at this time.
>
> May there be dexterity in those of you who give.

Analysis Theme and Rheme

Clause 1. Wife's family *Nainggolan*, handing over the meal taken from certain parts of the slaughtered animal (usually buffalo, cow, pig) as a symbol of respect to entertain the wife's family

Wife's family *Nainggolan*,	handing over the meal taken from certain parts of the slaughtered animal
Topical Theme	**Rheme**
Unmarked Theme	

Clause 2. May the food we give you be of strength and health and may we be repaid with abundant blessings in the future.

May	The food we give you be of strength and health and may we be repaid with abundant blessings in the future
Conjunctive adjunct	**Rheme**
Textual Theme	

Clause 3. It is our pleasure to receive what you have to say at this time.

It	Is our pleasure to receive what you have to say at this time
Topical Theme	**Rheme**
Unmarked Theme	

Clause 4. May there be dexterity in those of you who give.

May	There be dexterity I those of you who give.
Conjunctive Adjuncts	**Rheme**
Textual Theme	

Data 2. 00.07.36 Minute

Clause 5. Although the food we give is not much, let it be a blessing to all of us.

Although	The food we give is not much, let it be a blessing to all of us.
Conjunctions	**Rheme**
Textual Theme	

Data 3. 00.12.40 Minute

Clause 6. May there be blessings.

May	There be blessings
Conjunctive adjuncts	**Rheme**
Textual Theme	

Data 4. 00.13.22 Minute

Clause 7. Warm our hearts to receive what you say.

Warm our hearts	To receive what you say.
Adjunct/prepositional phrase	**Rheme**
Marked Theme	

Clause 8. So that it is born in you who give.

So	That	It	Is born in you who give
Conjunctions	**Conjunctive adjuncts**	**Topical**	**Rheme**
Textual Theme	**Textual Theme**	**Topical Theme**	

Data 5. 00.13.35 minute

Clause 9. You have arrived, that is the blessing.

You	have arrived, that is the blessing
Topical Theme	**Rheme**
Unmarked Theme	

Table 1. Types of Theme found in Umpasa of Batak Toba Wedding Culture

No	Theme	Types of theme
1.	*Hula-hula Nainggolan*	Topical Theme (Unmarked)
2.	*Bagot*	Topical Theme
3	*Las roha name*	Topical Theme
4	*Hamuna*	Topical Theme
5	*Sai*	Textual Theme
6	*Hamu*	Topical Theme (Unmarked)
7	*Molo songoni pe*	Textual Theme (Conjunction)
8	*Pir ma tondi di*	Topical Theme (Marked)
9	*Hamu parboruan*	Topical Theme (Unmarked)
10	*Togatorop*	Interpersonal Theme (Vocatives)
11	*Panguruan*	Topical Theme (Unmarked)
12	*Naibaho*	Interpersonal Theme (Vocatives)
13	*Tarutung*	Topical Theme (Unmarked)
14	*Panggabean*	Interpersonal Theme (Vocatives)
15	*Las ma roha*	Interpersonal Theme (Modal)
16	*Name*	Topical Theme (Unmarked)
17	*Muna*	Topical Theme (Unmarked)
18	*Sai*	Textual Theme (Conjuctive adjuncts)
19	*Hamu*	Topical Theme (Unmarked)
20	*Solu*	Topical Theme (Unmarked)
21	*Tigaras*	Interpersonal Theme (Vocatives)
22	*Rondang ni bulan*	Topical Theme (Marked)
23	*Nungnga*	Textual Theme (Conjunction)
24	*Sahat tutu*	*Identional Theme (Marked)*
25	*Hamu*	*Topical Theme (Unmarked)*
26	*Asa*	*Textual Theme*

		(Conjunction)
27	*Tittin na tinompa*	*Topical Theme (Marked)*
28	*Otik so sadia na tung*	*Topical Theme (Marked)*
29	*Hu*	*Topical Theme (Unmarked)*
30	*Hami*	*Topical Theme (Unmarked)*
31	*Muna*	*Topical Theme (Unmarked)*
32	*Sai*	*Textual Theme (Conjictive Adjuncts)*
33	*Solu*	*Topical Theme (Unmarked)*
34	*Asa*	*Textual Theme (Conjunction)*
35	*Lunjuang*	*Topical Theme (Unmarked)*
36	*Babaon*	*Topical Theme (Unmarked)*
37	*Manang tudia pe*	*Topical Theme (Marked)*
38	*Borutta*	*Topical Theme (Unmarked)*
39	*Dohot*	*Textual Theme (Conjunction)*
40	*Hela*	*Topical Theme (Unmarked)*
41	*Pangomoan*	*Topical Theme (Unmarked)*
42	*Tubuan*	*Topical Theme (Marked)*
42	*Anak*	*Topical Theme (Unmarked)*
43	*Boru*	*Topical them (Unmarked)*
44	*Aek*	*Topical Theme (Unmarked)*
45	*Sumur*	*Topical them (Unmarked)*
46	*Sai*	*Textual Theme (Conjictive adjuncts)*
47	*Debata*	*Topical Theme (Unmarked)*
48	*Hamu*	*Topical theme (Unmarked)*
49	*Busur*	*Topical Theme (Unmarked)*
50	*Sai*	*Textual Theme (Conjictive Adjuncts)*
51	*Poparan ni Nainggolan*	*Interpersonal Theme (Vocatives)*
52	*Purba*	*Interpersonal Theme (Vocatives)*
53	*Martua tua*	*Topical Theme (Unmarked)*
54	*Dohot*	*Textual Theme (Conjunction)*
55	*Marsimatua*	*Topical Theme (Unmarked)*
56	*Ari mu*	*Topical Theme (Unmarked)*
57	*Hamu*	*Topical Theme (Unmarked)*
58	*Asa*	*Textual Theme (Conjunction)*

Table 2. Results of types of theme found in the "umpasa" of Batak Toba Wedding ceremony

No	Types of Theme	Total	Percentage
1	Topical Theme	39	67,2
2	Textual Theme	12	20,7
3	Interpersonal Theme	6	10,3
4	Identional Theme	1	1,72
	TOTAL	58	99,9

This sentence refers to the concept of "theme" and "rhemes" in linguistic analysis, particularly in relation to the Toba Batak wedding ceremony. A "theme" represents the starting point of a clause or local context, while the "rhemes" refers to the rest of the clause that follows and expands upon the theme. The researchers found that the most dominant types of theme and rhemes used in giving "Ulos" to the bride and groom in Toba Batak wedding ceremonies are Topical Theme 39, Textual Theme 12, Interpersonal Theme 6, and Ideational Theme. The researchers concluded that Topical Theme is the dominant type at giving *Ulos* to bride and bridegroom in Toba Batak wedding ceremony because in Toba Batak utterance, people usually place the verb or pronoun in the first position, followed by finite and other structural grammatical elements that differ from other languages.

CONCLUSION

The research aims to uncover the structure of themes or types of themes and rhemes in hula-hula utterances. Theme represents the starting point of a message and typically comprises familiar or established information. Researchers have identified three types of theme: Topical, Textual, and Interpersonal. This study focuses specifically on the analysis of the lexical and grammatical meaning of Toba Batak umpasa, which is a traditional ceremony practiced by the Toba Batak tribe in Indonesia. The purpose of this research is to enable the Batak people to understand the lexical and grammatical meaning of umpasa sentences that are commonly used in Toba Batak rituals and spoken by traditional elders or individuals knowledgeable about the customs of the tribe. Customs are practices that are unique to tribes or regions and are upheld to maintain cultural values.

Each umpasa has its unique meaning and purpose, with some conveying their meaning directly or possessing actual meaning when translated, while others convey their meaning indirectly. It is believed that umpasa contains goodness, such as blessings, suggestions, and requirements, conveyed to God. This research aims to ensure that the Batak people can comprehend the lexical and grammatical meaning of umpasa sentences, which are typically used in Toba Batak traditional rituals and pronounced by traditional elders or individuals knowledgeable about customs. By conducting this research, the researcher provides recommendations for other researchers to carry out similar studies analyzing the lexical and grammatical meaning of *Umpasa* Batak Toba. This will enable readers who are interested in understanding the meaning of *Umpasa* Batak Toba to gain a deeper understanding of its semantic study.

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