

SEMANTIC AND PRAGMATIC IN TOBANESSE WEDDING CEREMONY

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ABSTRACT

Toba's customary marriage process is repetitive and complex. In the customary wedding procession of the Batak Toba, this has various stages where it becomes one of the things applied to honor the ancestors who have created it. This paper aims to analyze semantic and pragmatic studies of the process of customary marriage of the Batak Toba tribe. This research approach uses the process of studying documents by aggregating with the analysis of various documents, whether it is written documents, results of work, and so on. As for data analysis techniques using Miles and Huberman's theories of data reduction, presentation of data, and conclusion. The purpose of this work is to show the public some stages accompanied by procedures and meanings in semantics and pragmatism of the customary marriage process of Batak Toba. Every phase of the Batak Toba customary marriage contains sacred cultural values.

Keywords: *Semantic, Pragmatic, Batak Toba Tribe, Wedding Ceremony*

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INTRODUCTION

The Batak community is one of the tribes identified in Indonesia, having originated in Tapanuli, North Sumatra. The Batak Toba tribe is also known as the tribe that has held its citizens with its very own law and tradition cultures in all aspects of society, beginning with birth, death, and marriage traditions. Batak Toba people generally identify their way of life; this culture is meaningful and treasured by Batak people. Marriage, birth, 7th month pregnancy, entering the house, and many more subcultures are commonly commemorated. However, the author focuses on the wedding ceremony in the Toba Batak way of life in this study. Mangaririt, Mangalehon tanda, Marhusip, Marhata sinamot, Pundun saut, Martumpol, Martonggo raja, Manjalo pasu pasu parbagason, Ulaon unjuk, Dialap jual, Ditaruhon jual, Paulak une, Manjae, Maningkir tangga are the fourteen stages of the Toba Batak wedding ceremony.

The purpose of the author discussing this topic is to study and analyze the relationship between semantic and pragmatic meaning in the customs of the Batak Toba tribe's marriage. Semantics and pragmatics come into play as we analyze the significance of each stage in the wedding ceremony. The rituals and customs associated with Mangaririt, Mangalehon sign, Marhusip, and other stages are not merely superficial gestures but carry profound semantic meanings within the community. These ceremonies convey messages about family ties, societal roles, and spiritual beliefs, shaping the semantic landscape of Batak Toba culture.

Moreover, the author's exploration of the wedding ceremony sheds light on the pragmatic aspects of cultural practices within the community. The staggering price range associated with Toba Batak cultural celebrations reflects pragmatic considerations related to social status, economic resources, and community expectations. This observation underscores the pragmatic dimension of cultural norms and traditions, where practical concerns intersect with cultural values and social dynamics. This can be seen in the mindset or behavior of the Toba Batak generation who are less interested in taking part or going down to see how the wedding ritual or tradition itself is due to various motives, including; time that does not allow the younger generation to participate directly in carrying out the Toba Batak lifestyle, unless they do the wedding themselves.

RESEARCH METHODOLOGY

This research method uses data collection from many accurate and factual journalistic sources. This research focuses on solutions to current real-world problems. This data is collected, organized, interpreted, and then analyzed. This study analyzes the semiotic interpretation through symbols appearing in the Toba Batak wedding ceremony. Therefore, this study applies several steps, namely formulation of research problems,

compilation of research instruments, data collection, data transcription, data analysis, and interpretation. Data collection was done by collecting various accurate data from several international and domestic journals. The next step is to identify the tools to be used in this study. In this case, the tools used are images available in the press as reference materials. Furthermore, it also analyzes the activities of the Toba Batak tribe during their weddings using journalistic sources as references. After obtaining the data analysis, the researcher interprets the data analysis and the researcher concludes all the data obtained by the researcher.

FINDINGS & DISCUSSIONS

Mangaririt

Mangaririt is the process in which two parties preparing to get married discuss the terms of marriage. They are already a couple. In the Batak Toba culture, Mangaririt customs have significant importance in the marriage process. Mangaririt can be understood as the stage of negotiation and discussion between the bride and groom's families. This stage often occurs after the couple has established a relationship and decided to get married.

At Mangaririt, both parties discuss various terms and conditions related to marriage, including but not limited to dowry, marital arrangements, and family responsibilities. One of the main aspects of Mangaririt is negotiating the bride price or "ulos" in the Batak Toba tradition. Ulos is a symbolic gesture of gratitude from the groom's family to the bride's family and has cultural and social significance.

The negotiation process involves careful consideration of many different factors such as the social status, economic situation, and cultural practices of both families. Through respectful dialogue and diplomacy, families aim to reach an agreement that is fair and acceptable to both sides.

In addition, Mangaririt also provides an opportunity for families to discuss and establish other important aspects of marriage, including the roles and responsibilities of the bride and groom in their respective families and communities. This may include expectations about household chores, financial contributions, and participation in cultural and religious ceremonies. Additionally, discussions may revolve around the support network the couple has and the integration of both families into each other's lives. The Mangaririt process is characterized by open communication, respect, and cooperation between the two families.

It reflects the values of harmony, reciprocity, and solidarity in the Batak Toba community. By joining Mangaririt, families demonstrate their commitment to fostering

positive relationships and ensuring the health and happiness of the couple as they embark on their journey together.

Mangalehon Tanda

Mangalehon tanda is a ceremony or giving of signs of a marital agreement such as gifts usually in the form of rings or money as a symbol of the seriousness of the relationship between two people extending to the point of marriage. The Mangalehon Tanda ceremony holds significant importance in the journey towards marriage. This ceremony serves as a formal declaration and recognition of commitment between two individuals already in a relationship. Mangalehon Tanda, meaning “sign,” marks a key moment in a relationship, signifying seriousness and intention toward marriage.

The act of Mangalehon Tanda involves the exchange or giving of tokens of a marital agreement, usually in the form of gifts. These gifts can vary but often include items such as rings or money. These gifts have symbolic value, demonstrating the couple's dedication to each other and their readiness to embark on the next phase of their relationship. The exchange of these items symbolizes mutual respect, trust, and the promise of a future together.

Furthermore, Mangalehon Tanda is not simply a transactional exchange but is also a ritual deeply rooted in cultural values and traditions. It is a time of celebration and affirmation in the community, where family members and elders often play important roles. Involvement of the wider community highlights the communal aspect of marriage in Batak Toba culture, emphasizing the importance of family support and collective blessings. Additionally, the Mangalehon Tanda ceremony serves as a bridge between the courtship phase and the formalization of marriage.

This marks a transition from a phase of exploration and mutual understanding to a more committed and sustainable partnership. By publicly acknowledging their commitment through this ceremony, the couple strengthens their relationship and prepares the ground for the subsequent marriage proceedings. Mangalehon Tanda is a treasured tradition in Batak Toba culture that symbolizes commitment and preparation for marriage. It not only symbolizes the bond between two individuals but also symbolizes the bond of family and community. Through the exchange of symbolic gifts and the participation of loved ones, Mangalehon Tanda encapsulates the essence of collaboration, mutual respect, and the shared journey toward lasting connection.

Marhusip

Marhusip has the effect of adjusting the kinship relationship between the two parties in marriage. Marhusip discusses the responsibilities and obligations of both parties in marriage. Marhusip also influences the agreement to conduct the marriage and talk about dowry or Sinamot. An important step in the marriage process is called "marhusip". Marhusip serves to formalize the kinship relationship between the two parties involved in the marriage and includes discussions about their responsibilities, obligations, and expectations within the marriage. In Batak Toba culture, Marhusip is an important step in the marriage process, as it lays the foundation for unity and provides a framework for the couple's future life. During Marhusip, both families negotiate and finalize the terms of marriage. This includes not only the rights and obligations of husband and wife but also the expectations of their families.

One of the main functions of the Marhusip is to ensure that both parties understand their roles and responsibilities in the marriage. This includes issues such as financial support, household chores, and childcare responsibilities. By openly discussing these aspects and reaching a mutual agreement, Marhusip helps minimize misunderstandings and conflicts that may arise later in marriage. In addition, Marhusip played an important role in determining the terms of the marriage agreement, including the payment of dowry or "sinamot".

Dowry is a custom in many cultures, including Batak Toba, where the groom's family gives gifts or payments to the bride's family as a sign of respect and appreciation. The negotiation of sinamot during Marhusip not only reflects the financial arrangements between families but also reflects their social status and prestige. Marhusip is an important step in the Batak Toba marriage process, facilitating the formalization of kinship relationships, clarifying the roles and responsibilities of spouses, and establishing the terms clause of the marital agreement. Through open communication and negotiation, Marhusip helps strengthen family relationships and ensure the success and stability of marriage.

Marhata Sinamot

Marhata sinamot is a process that involves a meeting between the bride and groom's families to discuss the terms and arrangements of the marriage. Marhata sinamot is a very important matter in which both parties negotiate all matters related to marriage, including dowry, responsibilities, and obligations to reach an agreement that satisfies both parties and ensures the marriage goes smoothly. This ritual process means more than just the union of two individuals; it represents the unity of family, traditions, and values.

At its core, Marhata sinamot constitutes an important moment when the bride and groom's families come together to formalize the terms and arrangements of the impending marriage. Unlike modern Western notions of marriage, which may focus primarily on the couple themselves, marhata sinamot emphasizes the common interests of both families. This community-based approach highlights the interconnectedness and interdependence of Batak society.

During marhata sinamot, various aspects of marriage are discussed and negotiated. These discussions cover a variety of topics, including but not limited to dowry, responsibilities, and obligations of both parties, and arrangements for the future. Every aspect is meticulously considered to ensure that the terms are fair and mutually beneficial. It is a process that not only lays the foundation for unity but also promotes transparency and understanding between families.

The negotiation process in Marhata Sinamot reflects the values of harmony, respect, and consensus building deeply rooted in Batak culture. Both families negotiate to find common ground and reach an agreement that upholds the dignity and happiness of all members. This demonstrates Batak's commitment to maintaining family ties and fostering solidarity within the community.

Marpudun Saut

Marpudun Saut, an indispensable custom in Batak Toba culture, has significant importance in the wedding process. This tradition revolves around choosing an auspicious day to hold a wedding, emphasizing the belief in the influence of time on the success and prosperity of marriage. In the context of Batak Toba society, where customs and traditions play a central role in shaping social relationships and interactions, Marpudun Saut constitutes an important step in ensuring harmony and prosperity of the marital relationship.

In the journey towards marriage, Marpudun Saut marks an important time when special attention is paid to astrological and cultural factors to determine the best time for marriage to take place. This process includes consulting with elders or spiritual leaders in the community, who have knowledge and expertise in interpreting traditional calendars, natural events, and cultural traditions. Through this consultation, couples seek guidance in determining dates that align with auspicious cosmic energies and cultural significance, thereby maximizing their chances of a successful marriage and Concord.

The importance of Marpudun Saut goes beyond mere superstition, as it reflects the deep values of harmony, respect for tradition, and reverence for spiritual guidance in

the Batak Toba community. By observing this custom, couples honor their cultural heritage while affirming their commitment to each other and their family.

Furthermore, Marpudun Saut demonstrates the connection between individual life and cosmic forces and communal wisdom, highlighting the holistic worldview inherent in Batak Toba culture. Although the practice of Marpudun Saut may appear traditional or ceremonial to outsiders, its enduring relevance emphasizes its continuing importance in contemporary Batak Toba society. As couples navigate the complexities of modern life and relationships, the wisdom inherent in this custom offers them a guiding light, reminding them of the importance of adjusting their behavior. At its core, Marpudun Saut serves as a timeless reminder of humanity's deep connection to the natural and spiritual world.

Martumpol

In the Batak language, Martumpol means "pre-wedding/engagement". In Batak culture, martumpol is highly respected and an important part of the traditional wedding ceremony. In Toba Batak culture, martumpol is an engagement ceremony where the couple who are getting married promise to share love and affection in the presence of church leaders. The ceremony is attended by the bride and groom, their parents, their families, and guests, and usually takes place inside the church. This martumpol event is usually held by the majority of Toba Batak people who are Christians.

A Batak wedding is a traditional ceremony to honor ancestors. It is the way the Toba Batak people honor their culture and traditions. Martumpol is a great traditional symbol and has many meanings. Martumpol, derived from the Batak language, signifies the pre-wedding or engagement phase within the rich tapestry of Batak Toba culture. Embedded with profound significance, Martumpol stands as a venerable and indispensable segment of the traditional Batak wedding ceremony, symbolizing the commitment of the betrothed couple to share love and affection under the auspices of church leaders. This ceremonial engagement is steeped in tradition, reflecting the cultural reverence and respect for familial bonds and ancestral heritage among the Toba Batak people.

During the Martumpol ceremony, the bride and groom along with their parents, family, and distinguished guests gathered on the solemn grounds of the church. Here, in a sacred atmosphere, they pledge their devotion and loyalty to each other, marking the beginning of their journey towards marital union. The sacred vows exchanged during the Martumpol ceremony not only encapsulate the couple's commitment but also serve as evidence of the enduring values and principles promoted by Batak Toba society.

The significance of Martumpol goes beyond simple ritual observance; it represents the essence of Batak Toba's identity and cultural heritage. Predominantly Christian, the Toba Batak people infuse their faith into traditional customs, creating a harmonious blend of spirituality and cultural expression. Martumpol thus becomes a profound expression of the Batak Toba philosophy, synthesizing respect for family ties, the sacred nature of marriage, and the continuity of ancestral heritage. Although Martumpol signifies the formalization of an engagement, it also serves as a community celebration, uniting families and communities in joyful celebration.

Through this engagement ceremony, kinship bonds are strengthened and the collective spirit of the Batak Toba people is reaffirmed. Martumpol thus surpasses its immediate goal as a prelude to marriage; it appears as a profound symbol of solidarity, continuity, and cultural resilience in the social fabric of Batak Toba. Martumpol embodies the intrinsic values and beliefs dear to the Toba Batak people, serving as a bridge between tradition and modernity, spirituality and cultural heritage. A sacred ceremony with profound meaning, Martumpol not only marks the beginning of the marital journey but also serves as a testament to the lasting legacy of the Batak Toba culture.

Martonggo Raja

The traditional Batak Toba ceremony called Tonggo Raja is a unilateral family meeting held by the woman's family together with their relatives (dongan sabutuha), boru/bere, pariban, aleale, and friends (dongan sahuta) for Tonggo Raja can be considered as a form of the committee (parhobas) whose task is to discuss the preparation and planning of certain events.

In the traditional Batak wedding, there is Martonggo Raja. The first discussion concerned the formation of party committees (Parhobas) including reception, rice reception (Tandok), and special reception for arranging Hulahula seats. The discussion then continues to determine who will receive the Jambar "Panandaion" from the groom's side (Paranak), then discusses the distribution of Ulos Herbang and in general each clan has its own rules of the game. Party organizers prefer to receive gifts in the form of ulos herbang or just money.

Nowadays, even ordered items are paid for with money, where the ordered items should have been added as if the person had placed the order happily. Relatives are trying to reduce Hasuhuton's financial burden in a new way because the amount of fines to pay is already quite high. During this event, a piece of lomoklomok weighing about 20 to 25 kg will be cut and cooked depending on the number of guests and Hasuhuton's financial capacity. When the event ends, boru hasuhuton often distributes meat to relatives. Tonggo Raja is not just limited to the bride's side. The groom's party also held a Tonggo

Raja event, which included planning preparations to welcome the boru nauli, boru ni Raja, who would become the son-in-law of the Tonggo raja organizer.

Manjalo Pasu-Pasu Parbagason

In Batak Toba culture, the wedding stage is rich in tradition and meaning, with one of the important ceremonies being 'Manjalo Pasu-Pasu Parbagason'. Translated, “Manjalo” means to receive, accept, and welcome, while “Pasu-Pasu” refers to blessings, grace, and mercy. “Parbagason” means marriage or union. Therefore, “Manjalo Pasu-Pasu Parbagason” symbolizes the marriage blessing ceremony of a priest in the church, symbolizing the hope of God's gifts and blessings for newlyweds when together they start their journey. This sacred event usually takes place in the church, where the bride and groom, surrounded by family and loved ones, receive blessings for their union.

The priest presides over the ceremony, praying for the couple's happiness, prosperity, and lifelong attachment. Through this ceremony, the couple is officially recognized as husband and wife in the eyes of their community and faith. After the blessing ceremony at church, the newlyweds returned home to participate in the traditional Batak ceremony. These ceremonies have deep cultural significance and are attended by family members, relatives, and guests from both sides.

Here, the couple immerses themselves in the customs and traditions of their ancestors, symbolizing the continuation of their heritage and strengthening family bonds. Traditional Batak ceremonies include various ceremonies such as exchanging gifts, sharing symbolic food, and performing customary dances and songs.

Each element of the ceremony is deeply meaningful, reflecting the values, beliefs, and aspirations of the Batak Toba community. Throughout these ceremonies, the bride and groom are supported by their families and communities, signifying a collective commitment to their union and celebrating their love. As they enter married life, the couple carries with them the blessings bestowed upon them in 'Manjalo Pasu-Pasu Parbagason', embarking on a journey filled with love, harmony, and common traditions.

Ulaon Unjuk

The Ulaon Unjuk activity is one of many stages of marriage in Toba Batak culture. This activity is usually performed by a Toba Batak man and woman when they want to conduct a traditional marriage. The Ulaon Unjuk activity is the pinnacle ceremony of the traditional Toba Batak wedding. The most important thing to know about the Ulaon Unjuk operation is that at this stage, the bride's parents and extended family legally give the bride to the groom as his wife and son-in-law in the extended estate.

Before giving the bride to the groom, the bride's parents and extended family will give ulos and say a few words to the bride and groom. Words are often spoken in public. Please note that the standard for a marriage to be considered valid according to the tradition of the Toba Batak community is if the couple wishing to get married has performed the custom of Ulaon Unjuk. Indeed, performing the Ulaon Unjuk or culminating ceremony of a traditional Toba Batak wedding involves the concept of dalihan na tolu, the kinship system found in Toba Batak culture.

The Dalihan Na Tolu system mentioned is the Toba Batak family system consisting of hula-hula, meaning respected parties; dongan tubu, meaning member of the clan, and boru, meaning girls of the same clan or surname as hula-hula. The parties mentioned in this dalihan na tolu system play a role in the legalization of traditional marriage in Toba Batak culture (Simanjutak, 2006). The tradition of Ulaon Unjuk activities is still maintained so that the wedding is not considered fun by the couple.

The Ulaon Unjuk activity takes place after the church blessing ceremony. The church blessing ceremony is presided over by a priest and attended by the nuclear family, guests, traditional elders, and local authorities (usually with representatives). It is interesting to note something in the Ulaon Unjuk incident. The interesting thing is that not only male guests can talk to the bride and groom, but female guests can do the same. Toba Batak men and Toba Batak women have the same sharing and opportunity to pronounce sentences with the bride and groom.

It is not uncommon in other cultures for guests to be allowed to speak directly to the bride and groom during a formal, formal ceremony. Male and female guests talk directly to the bride and groom, who are guests on both sides of the wedding party. The opportunity to speak directly to the bride and groom is at the stages of Manjalo Tumpak (giving gifts to the bride and groom, usually in the form of money in envelopes or gifts) and Mangulosi (giving traditional Toba Batak cloth for the bride) and groom yourself by placing it on your shoulder).

The guests who speak directly to the bride and groom are usually family members of the bride and groom. The groom's parents, siblings, and siblings are not allowed to speak directly to the bride and groom. However, the groom's family can speak directly to the bride and groom in Ulaon Unjuk as the groom (uncle) and several guests appointed by some association, followed by the groom's parents, when the bride's family is allowed to speak directly to the groom's family. Siblings, uncles, aunts, and guests are designated by certain associations followed by the bride's parents. It is in this traditional ceremony that prayers are delivered to the bride and groom which are represented by the gift of ulos. The types of ulos that play a role in the wedding ceremony include:

a. Ulos Hela (bridal ulos)

Ulos Hela is a symbol given by the bride's parents or the hula-hula (girl giver). This ulos is given to a pair of brides who are carrying out a traditional party so it is called Ulos Hela. Ulos Hela which is usually used is Ulos Ragi Hotang. Giving Ulos Hela means that the bride's parents have approved their daughter to marry the groom.

b. Ulos Pansamot

This ulos is a symbol given by the bride's parents to the groom's parents during the unjuk party, as a gift from the beginning of the kinship relationship. This ulos will then belong to his child, the hela of the ulos giver.

c. Ulos Paramai

This ulos is given from the female party (ito / brother) to the male party (ito / brother). The commonly used ulos is Ulos Sadum.

In essence, from the giving of ulos above, ulos are symbols used to determine the position of a person or group, a symbol of kinship and also a symbol of communication in the process of delivering messages, news, or desires.

Dialap Jual

In Batak Toba culture, the custom of “Dialap Jual” marks an important step in the journey to marriage. This custom symbolizes the bride's transition from her parent's home to her new life with her husband. The term "Dialap Jual" itself can be translated as "bride kidnapping". The ceremony usually begins in the morning, when the paranak, representing the groom and his family, arrives at the house of the parboru, the bride's family. This moment marks the official beginning of the marriage process.

The paranak then escorts the bride to the church, where she will receive her marriage blessing. This religious ceremony is an important aspect of wedding traditions, signifying the couple's commitment to God and the community. After the church service, the traditional celebration takes place at a site prepared by the parboru. This event, called “marsibuha-buhai”, marks the beginning of the traditional festival. It was a joyous occasion as family members and guests came together to celebrate the couple's union.

The atmosphere is vibrant with music, dancing, and the sharing of traditional dishes, such as pinahan lobu or pinallo, which have cultural significance in the Batak Toba community. A notable element of the "dialap jual" custom is "suhi ni ampang na opat", which includes the presentation of traditional dishes in an Ampang, a ceremonial plate. In this ceremony, boru tubu, representing the groom's family, supports Ampang, signifying acceptance and support of the marital alliance. The handover of authority or assignment of sihunti ampang ulos to boru tubu symbolizes the transfer of responsibility and honor to the groom's family in supporting the newlyweds.

Ditaruhon jual

The Taruhon Jual ceremony or "Mangulosi Jual" in Batak Toba culture is an important milestone in the traditional marriage customs of the Batak people. This ceremony marks the official introduction of the bride to the groom's family and is a symbol of the solidarity and integration of the two families. In Batak, "Taruhon Jual" is translated as the act of Parboru, the representative of the bride's family, bringing the bride (Boru) to the house of Paranak, the groom's family. Traditionally, the Taruhon Jual ceremony takes place after the marriage blessing ceremony in the church, emphasizing the fusion of traditional Batak customs with Christian influences.

This blend of cultural elements reflects the complex identity of the Batak people, who often integrate traditional beliefs and practices with modern religious influences. During the Taruhon Jual ceremony, the Parboru group, representing the bride's family, goes to the groom's house or place to pick up the bride according to the traditional ceremony. The bride often carries a 'Jual', a jar filled with rice, symbolizing the abundance, prosperity, and nourishment of a newly reunited family. This gesture signifies the bride's willingness to contribute to her new family and symbolizes her commitment to nurturing and supporting her future home.

On arrival, the Parboru group was warmly welcomed by the Paranak, members of the groom's family, signifying acceptance and hospitality. This momentous occasion is the bride's formal introduction to her new family and marks the beginning of her integration into the family and their community. Taruhon Jual promotes kinship and solidarity between two families, laying the foundation for harmonious relationships and mutual support in marriage.

The significance of the Taruhon Jual ceremony extends beyond its ceremonial aspects, expressing the cultural values of respect, reciprocity, and interconnectedness within the Batak community. It evokes the rich cultural heritage and traditions that continue to shape the identity and practices of the Batak people in contemporary society.

Paulak Une

Paulak a is the ceremony after the wedding, where both families can freely visit each other. Normally, the bride's family will visit the man's house first and then visit the husband's house. Traditionally, Paulak Une involves the exchange of visits between the bride and groom's families. This usually begins with the woman's family visiting the man's home, followed by a return visit. This exchange of visits signifies mutual respect and appreciation between the two families, as they come together to celebrate the reunion of their loved ones.

The visits are also an opportunity for families to strengthen relationships and foster goodwill for the future. The main purpose of Paulak Une is to express gratitude and acknowledge the success of the wedding, symbolized by the word “une”, which means “good” or “success”. In addition to simple forms, this ceremony also shows sincerity in expressing the groom's happiness and gratitude towards him and his wife. By thanking the bride's family for the care, nurturing, and nurturing they have given his wife, the groom acknowledges the profound influence they have had on her life, ensuring that she is still loved and respected until she gets married.

In addition, Paulak Une emphasized the interdependence of families in the Batak Toba community and the importance of maintaining harmonious relationships. It reflects the collective effort and support needed to maintain the sanctity of marriage and protect family values. Through this ceremony, newlyweds are integrated into their respective families, thereby strengthening their bond and creating lasting bonds that extend beyond the wedding festivities.

Although Paulak Une has deep roots in tradition, it has also evolved, reflecting changing social dynamics and modern influences. Although customs and practices have changed, the essence of Paulak Une remains the same: a celebration of love, gratitude, and family unity that transcends generations. Therefore, this ceremony continues to have deep meaning in the hearts and minds of the Batak Toba community, demonstrating a lasting spirit of solidarity and shared joy.

Manjae

In Batak Toba, if a boy is married and still living in his parents' house, an immediate Manjae event or "dipajae" will take place, and a portion will be given. The man will receive “panjaean”, a portion of his parents in the form of rice fields or land owned by his parents. This part will be used to ensure the future life of the child's family. In the future, parents will divide land according to the number of children who will be “dipajae”. From “sihahaan” or the oldest boy to the last boy before “siampudan” or the youngest boy. It should be noted that the manjae event is held for men who are not “siampudan” or younger.

During the Manjae event, men will be invited to have a family meal with their nuclear family. Parents determine that their child's share will be "dipajae" in the form of rice fields, cultivated land, burdens, bowls, pots, rice, and mats. The goal is that the boy can manage his own family life without depending on his parents. The Manjae child is encouraged to leave his parent's house to live in an empty house. Manjae children should also not entertain other families because their family life is still unstable.

In addition, manjae children are often free to spend as is customary. Anak manjae was allowed to give less because he was newly married, called “mandasor”. The giving of “panjaean” is listened to by the entire nuclear family so that it does not become a conflict later. On the other hand, the youngest child stays at his parents' house and takes care of him until the end of his life.

Manikkir Tangga

In Batak Toba culture, the wedding stage called “Manikkir Tangga” has important cultural and social significance. This stage marks a pivotal moment in the union between the bride and groom and the integration of their families. After the bride and groom have officially established their relationship, usually through the “manjae” or sojourn process, it is time for their families to reunite in a visitation ceremony.

During the performance of “Manikkir Tangga”, the parents and extended families of the bride and groom visit the newlyweds' home together. This visit symbolizes the official recognition and acceptance of the marriage by both families. It is a time of joy and celebration, where bonds are strengthened and relationships are affirmed. The tour usually includes various customs and ceremonies with deep roots in the Batak Toba tradition. One of these customs is sharing meals.

Food is of great importance in Batak culture and sharing a meal is considered a sacred act that promotes unity and solidarity among family members. Traditional Batak dishes are thoughtfully prepared and served to guests as a sign of hospitality and goodwill. In addition, the “Manikkir Tangga” scene is also an opportunity for families to understand each other better and establish harmonious relationships. Elders on both sides often play an important role in guiding and blessing the newlyweds, offering wise counsel and support as they embark on their journey together.

The “Manikkir Tangga” scene demonstrates the spirit of solidarity, respect, and cooperation that is at the heart of Batak Toba culture. It is a time of joyous celebration and heartfelt bonding as two families come together to bless the reunion of their loved ones.

CONCLUSION

Batak Toba customary marriage is one of the customary ceremonies rich in semantic meaning, referring to the study of meaning in language and culture. Semantics and Pragmatics is a branch of linguistics that studies the meaning of words, expressions, sentences, and texts in specific linguistic and cultural contexts. In the context of Toba

customary marriage, semantics plays an important role in explaining the symbols, rituals, and values contained in the ceremony. At that time, according to the customs of Batak Toba, the solidarity of two members of the community cannot be stripped of its symbolic meaning that symbolizes solidarity and unity of the community.

Likewise, the entire sequence of Batak Toba wedding ceremonies emphasizes the importance of semantics in the role of society, which is inseparable from the identity and cultural values contained therein. Bronze weddings need to be taken seriously because the bronze marriage custom not only unites two lovers but also shows solidarity and harmony between the two families of each couple, which is the main foundation of the bronze custom.

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