

The Use of Deixis in the Traditional Pantun (Umpasa Mangampu) of Batak Toba

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Abstract:

The purpose of this study is to describe the types of deixis in the traditional pantun "Umpasa Mangampu" in the Toba Batak tribe. The method used in this research is descriptive method. The data in this study are the traditional pantun "Umpasa Mangampu" in the Toba Batak tribe, namely person deixis, time deixis, and place deixis. The data source in this research is the traditional rhyme "Umpasa Mangampu" of the Toba Batak tribe. Data collection was carried out by reading the entire Toba Batak Traditional Pantun repeatedly to identify the types contained in the pantun, noting all words related to deixis in the Toba Batak traditional pantun, marking (underlining) the part of the word or sentences in rhymes related to the types of deixis. Data analysis was carried out by identifying, classifying, analyzing/interpreting, and concluding the results of the analysis. The results of this study are There are 4 forms of persona deixis, 2 forms of time deixis, and 1 form of place deixis.

Keywords: *deixis; traditional rhyme; Batak Toba*

I. Introduction

Disclosure of the phenomenon of the socio-cultural life of the Toba Batak community can be seen through the use of language, in this case the traditional pantun. It is said to be a traditional rhyme which is part of folklore. The term folklore consists of "folk" and "lore", what is meant by folk are people who have cultural identifying characteristics that distinguish them from other groups, while what is meant by lore is the tradition of folk that is passed down from generation to generation and accompanied by with actions (Rustam et al., 2009). Thus, folklore is part of a culture that is spread and passed on traditionally to community groups with different versions, both in the form of words accompanied by actions and in behavior or actions only.

Traditional rhymes as part of the tradition or cultural culture in the Toba Batak area are umpasa, egama, pasa-pasa, anian, udoan, and so on. These traditional pantun forms have meanings, ideas, messages, and goals that need attention, both in their expression in the form of language and in the social context of the speaking community. This type of rhyme is usually used to communicate in traditional Batak Toba wedding ceremonies.

People who are social creatures in everyday life always communicate with each other (Hamzah et al., 2021). Communication is one of the needs of humans as social beings. Communication is a process in conveying information in the form of messages, ideas, and ideas from one party to another. Therefore, to communicate, humans use language, both orally and in writing. In society, language provides a lot of convenience for the wearer in a communication process, especially in using traditional rhymes in customs (Structure et al., 2016). One of these conveniences is the existence of a reference or reference system.

This communication is formed because of the need for each person, so require to others to complement each process required by each person. Thus, communication becomes a system that is formed rather than a process of interaction performed by someone with another to make a complementary relationship to every process that applies. Based on this concept emerged various forms of study existing in communication such as language communication, cultural communication, communication ethics, public communications even to emerge recent studies such as political communication, communication propaganda and various other studies about communication. (Amminullah, M. 2018) However, the existence of this reference system also causes confusion, ambiguity, and misunderstanding of meaning between language users related to understanding the meaning of utterances and references (Hamzah et al., 2021).

Deixis is a word, phrase or expression that has a changing reference, depending on who is the speaker, the time, and the place where a language is spoken. Deixis is a form of language, either in the form of words or in other forms that have a function as a pointer to certain things or functions (YURICA PAPILAYA, 2013). In another sense, deixis can be defined as a form of language in the form of a reference or reference that can move or change, depending on who is the speaker or interlocutor and can also depend on the time and place where the word is spoken. In the context of deixis, this is a very clear phenomenon to describe two things in communication life, namely the relationship between language and context in language itself.

Furthermore, deixis is a word that points through language. The form of language used to complete the designation is called a deixis expression (Ramaniyar, 2015). A word is said to be deixis if the referent moves or alternates, depending on the time and place where the word is spoken. Deixis is divided into six parts, namely person deixis, place deixis, pointer deixis, time deixis, discourse deixis, and social deixis.(Hamzah et al., 2021). In this study, the focus of the study is devoted to three types of deixis, namely personal deixis, time deixis, and place deixis.

Deixis is divided into five types, namely person (person) deixis, place deixis, time deixis, discourse deixis, and social deixis. The five deixis influence and complement each other. Deixis interpretation also involves context, such as pragmatics as the main subject of study. The meaning of a language, such as narrative writing, must also be adapted to the context. The use of language that is less regular and ineffective will cause confusion and lead to different perceptions of the speech partners or participants or recipients of language. As a result, a sentence cannot be understood if it is not known who is saying what, where, and when. The reference of each word can be changed, depending on the context.

The main purpose of this study is to describe the use of deixis in traditional rhymes (umpasa mangampu) of the Toba Batak tribe. Therefore, to understand and determine whether an utterance or utterance is deixis or not requires a thorough understanding of the utterance or utterance.

II. Research Methods

This research is descriptive qualitative is research that intends to understand the phenomenon of what is experienced by the object of research. Descriptive method is to describe data to get conclusions about something that is being researched in general, according to the problems to be studied, so this study describes the use of deixis in traditional rhymes (umpasa mangampu) of the Toba Batak tribe. The data of this research are the types of deixis that reveal the problems of deixis in traditional rhymes (umpasa mangampu) in the Toba Batak tribe, namely (1) person deixis, (2) time deixis, and (3) place deixis. The subject of this research is the

researcher himself. Researchers read, appreciate, record, and identify deixis in traditional rhymes (umpasa mangampu) of the Toba Batak tribe. The data collection used in this study is first, reading and understanding traditional rhymes (umpasa mangampu) of the Toba Batak tribe, second, namely recording data related to deixis. The steps used in this research are to analyze the data as follows: 1) describe the data related to deixis, 2) classify or classify the data according to the deixis in the traditional pantun (umpasa mangampu) of the Toba Batak tribe, 3) draw conclusions from the results study.

III. Results and Discussions

The data in this study were taken from the article "Umpasa Collection Commonly Used for Mangampu Hata" of the Toba Batak tribe published by tobatabo.com. Umpasa is a term for rhymes in the Toba Batak language. This poem consists of ten stanzas. This rhyme is a type of rhyme used in the Toba Batak traditional blessing ceremony. After conducting the analysis, it turns out that there is a use of deixis in this Toba Batak umpasa (pantun). The types of deixis contained in this umpasa (pantun) are person deixis, time deixis, and place deixis.

3.1 Umpasa Mangampu Batak Toba

**Bulung ni Taen tu bulung ni Tulan
Ba molo tarbahen, sai topot hamu hami sahali sabulan,
Molo so boi bulung ni tulan, pinomat bulung ni salaon,
Ba molo so boi sahali sabulan, pinomat sahali sataon.
*Ni durung si Tuma laos dapot Pora-pora.
Molo mamasu-masu hula-hula mangido sian Tuhan,
Napogos hian iba, boi do gabe mamora.
*Songgop si Ruba-ruba tu dakka ni Hapadan,
Angka pasu-pasu na ni lehon muna,
Sai dijangkon tondi ma dohot badan.
*Mardakka Jabi-jabi, marbulung ia si Tulan
Angka pasu-pasu na pinasahat muna,
Sai sude mai dipasaut Tuhan.
*Naung sampulu sada, jumadi sampulu tolu,
Angka pasu-pasu pinasahat muna,
Sai anggiatma padenggan ngolu-ngolu.
*Naung sapulu pitu, jumadi sapulu ualu,
Angka pasu-pasu pinasat muna hula-hula nami,
Diampu hami ma di tonga jabu.
*Turtu ninna anduhur, tio ninna lote,
Angka pasu-pasu pinasahat muna,
Sai unang ma muba, unang mose.
*Habang pidong sibigo, paihut-ihut bulan,
Saluhut angka na ta pangido, sai tibu ma dipasaut Tuhan.
*Obuk do jambulan, nidandan ni boru Samara
Pasu-pasu na mardongan tangiang sian hula-hula,
Mambahen marsundut-sundut soada mara.
*Tinapu bulung nisabi, baen lompan ni pangula
Sahat ma pasu-pasu na nilehon muna i tu hami,
Sai horas ma nang hamu hula-hula.
*Suman tu aek natio do hamu, riong-riong di pinggan pasu,
Hula-hula nabasa do hamu, na girgir mamasu-masu.*

No	Deiksis Form	Deiksis
1	Persona Deiksis	" <i>Hamu/muna</i> " You (Plural Persons II).
		" <i>Hami/nami</i> " We (Plural Personas I).
		" <i>Iba</i> " I (Single Person I).
		" <i>Ta</i> " Kita (Plural Persona I)
2	Time Deiksis	" <i>Sahali sabulan</i> " Once a month
		" <i>Sahali sataon</i> " Once a year.
3	Place Deiksis	" <i>Di tonga jabu</i> " In the middle of the house.

IV. Conclusions

Based on the analysis of the researcher's data on various problems discussed in this study about deixis in traditional rhymes (*umpasa mangampu*) of the Toba Batak tribe, there is a division of persona, time, and place deixis forms in the traditional rhyme (*umpasa mangampu*) of the Toba Batak tribe. The form of deixis in the traditional rhyme (*umpasa mangampu*) of the Toba Batak tribe is as follows:

There are four forms of personal deixis in the traditional rhyme (*umpasa mangampu*) of the Toba Batak tribe, namely "*Hamu/muna*" (You) as Persona Plural II, "*Hami/nami*" (Kami) as Persona Plural I, "*Iba*" (I) as Persona Plural I. Single Persona I, and "*Ta*" (Kita) as Persona Plural I. There are two forms of time deixis in the traditional rhyme (*umpasa mangampu*) of the Toba Batak tribe, namely "*Sahali sabulan*" which means once a month and "*Sahali sataon*" which means once a year. The form of time deixis in the traditional rhyme (*umpasa mangampu*) of the Toba Batak tribe is in one form, namely "*Di tonga jabu*" which means in the middle of the house.

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