



An Outline of

BATAK ANCESTRY, CULTURE AND ARTS

by

Bostang Radjagukguk

March 2020

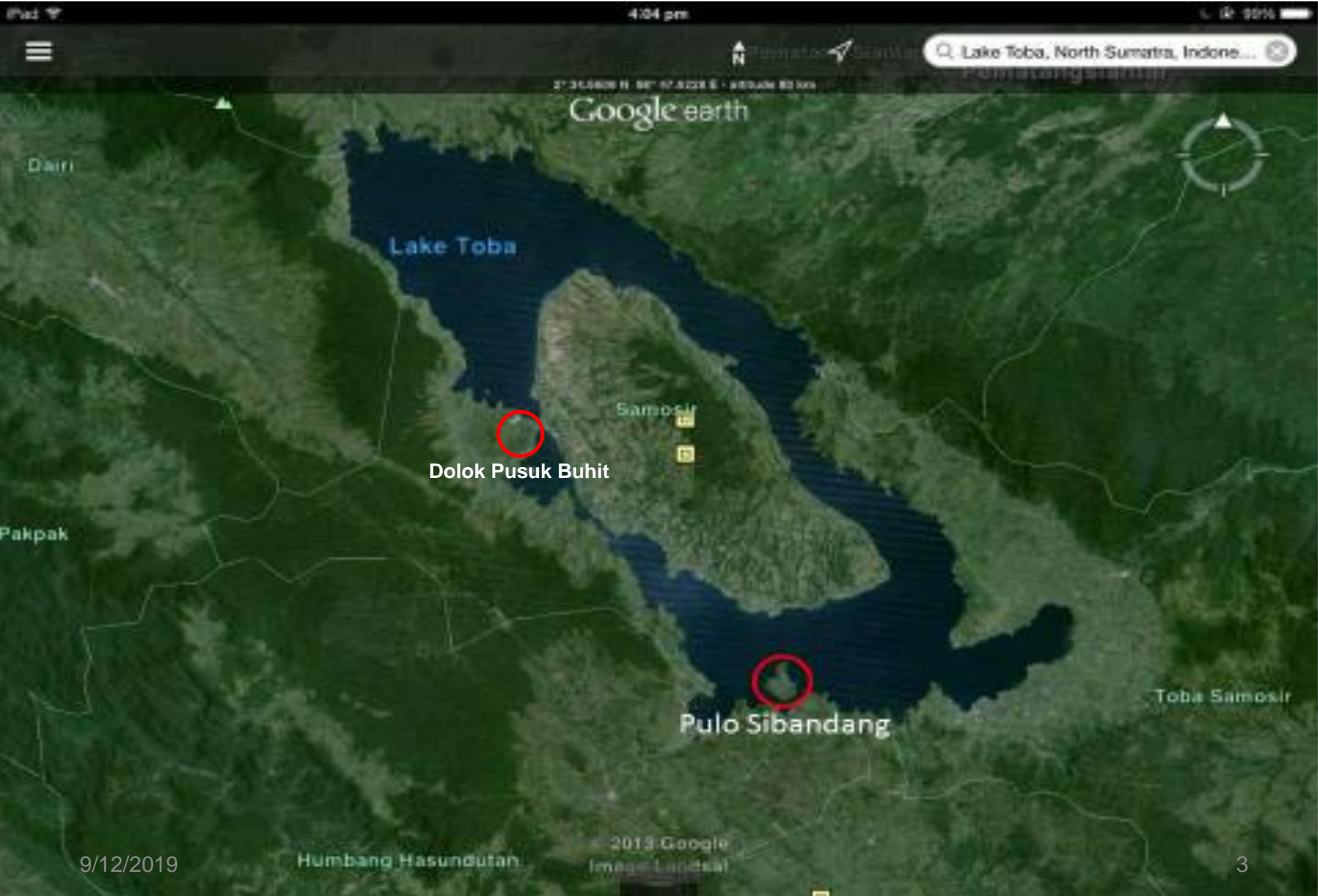
BATAK ANCESTRY

SI RAJA BATAK

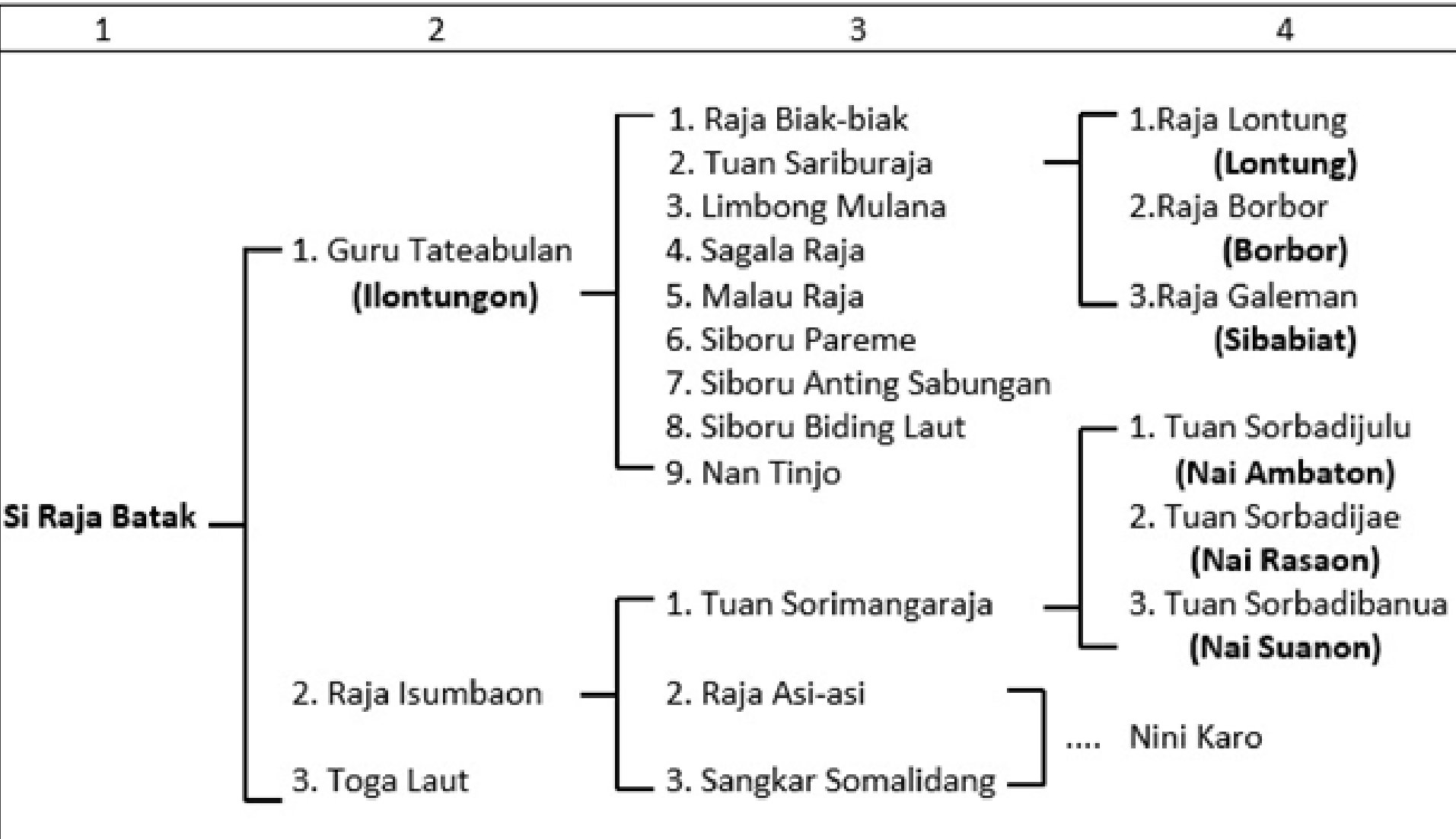
There are two versions on the origin of Si Raja Batak. The first version says that Si Raja Batak came from Thailand (around the year 1200). Si Raja Batak and his entourage traveled from Thailand towards the Malaysian Peninsula. Their journey did not end there, but they continued to travel towards Sumatra by crossing the Malacca Strait. On arrival in Sumatra, Si Raja Batak and his entourage decided to settle in Sianjur Mula Mula, at the foot of Dolok (Mount) Pusuk Buhit, near Pangururan. This version is supported by similarity in body posture, facial appearance, and food preference. Moreover, cultural values of the Batak people have close resemblance to those of the native Thailand people (the majority of Thais are of Chinese descendants). It was not known as to why Si Raja Batak and his entourage left Thailand.

The second version holds that Si Raja Batak originated from India. Around the year 1200, Si Raja Batak left India and traveled towards Sumatera. At first, he arrived and settled in Barus. According to Prof. Nilakantisasri (a Professor of Indian Archaeology), forces of Chola Empire from India attacked the Sriwijaya Empire in Sumatera. The Chola Empire dispatched around 1,500 Tamils to attack the Sriwijayans in Barus. This version says that Si Raja Batak was an official of the Chola Empire. However, due to a conflict among the Tamils in Barus, Si Raja Batak took a refuge further inland and settled in Portibi. This is strongly supported by the existence of Portibi Temple which has an ancient Indian inscription.

Lake Toba, Icon of Batakland



SI RAJA BATAK AND HIS DESCENDANTS UP TO THE FOURTH GENERATION



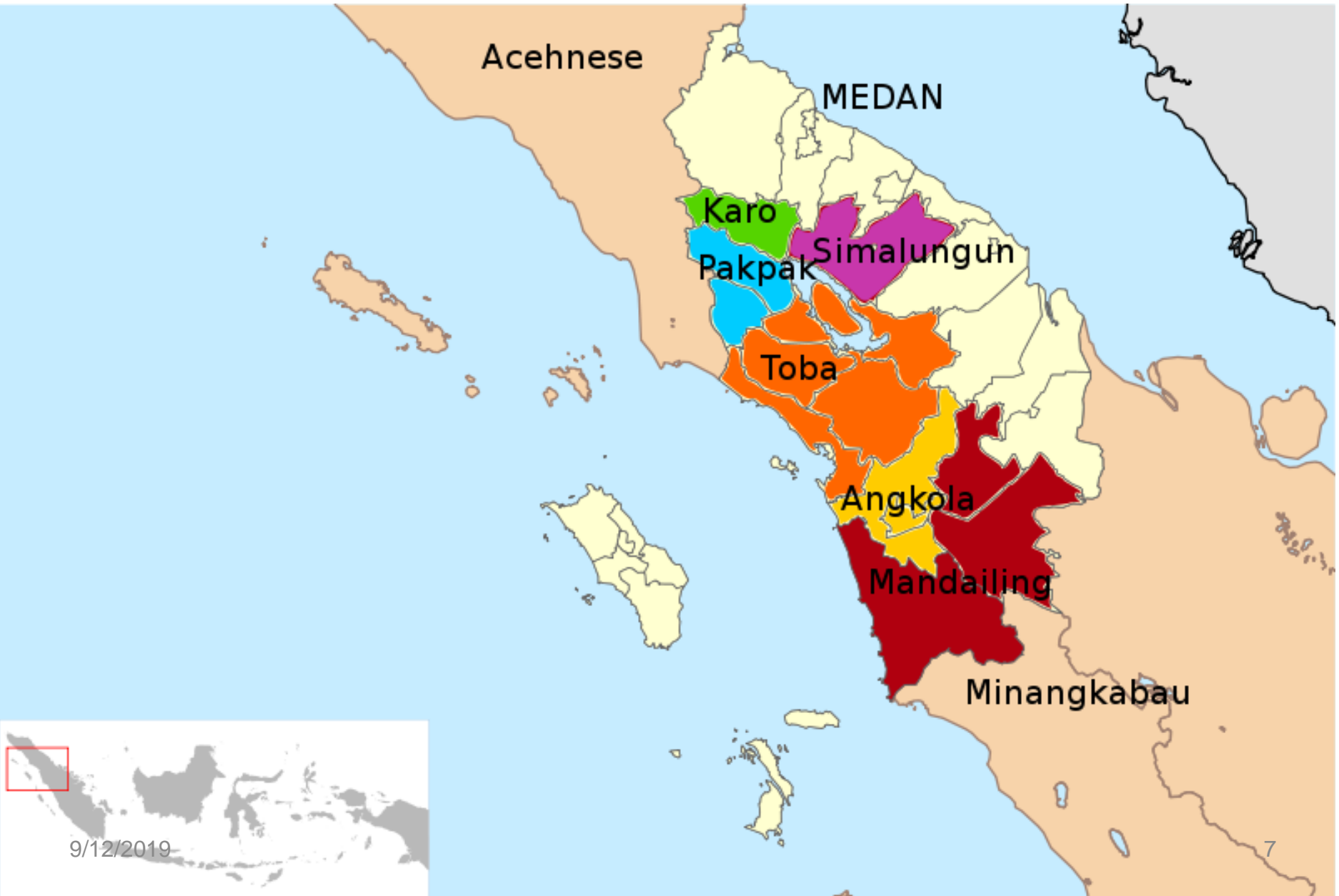
The Directions of Initial Dispersal of Descendants of Si Raja Batak from Sianjur Mula-mula at the Foot of Pusuk Buhit Mountain



BATAK IS ONE OF OVER 300 ETHNIC GROUPS OF INDONESIA

The population of Batak ethnic group in Indonesia in 2010 ranked third after the Javanese and the Sundanese. The population of Bataknese in Indonesia according to the 2010 Population Census was 8,432,327 (3.55% of the 237,424,363 total population of Indonesia). According to the ethnicity code of the Central Statistical Bureau, the Batak ethnic group consisted of seven sub ethnic groups. The populations of these sub ethnic groups were as follow: Angkola Batak (623,214 = 7.39%), Karo Batak (1,232,655 = 14.62%), Mandailing Batak (1,742,673 = 20.67%), Pakpak Dairi Batak (180,393 = 2.14%), Simalungun Batak (441,382 = 5.23%), Tapanuli/Sibolga Batak (539,567 = 6.40%) and Toba Batak (3,672,443 = 43.55%).

North Sumatra Regencies With Majority Batak Population (Coloured)



TRADITIONAL BATAK VILLAGE



9/12/2019

BATAK CULTURAL IDENTITY

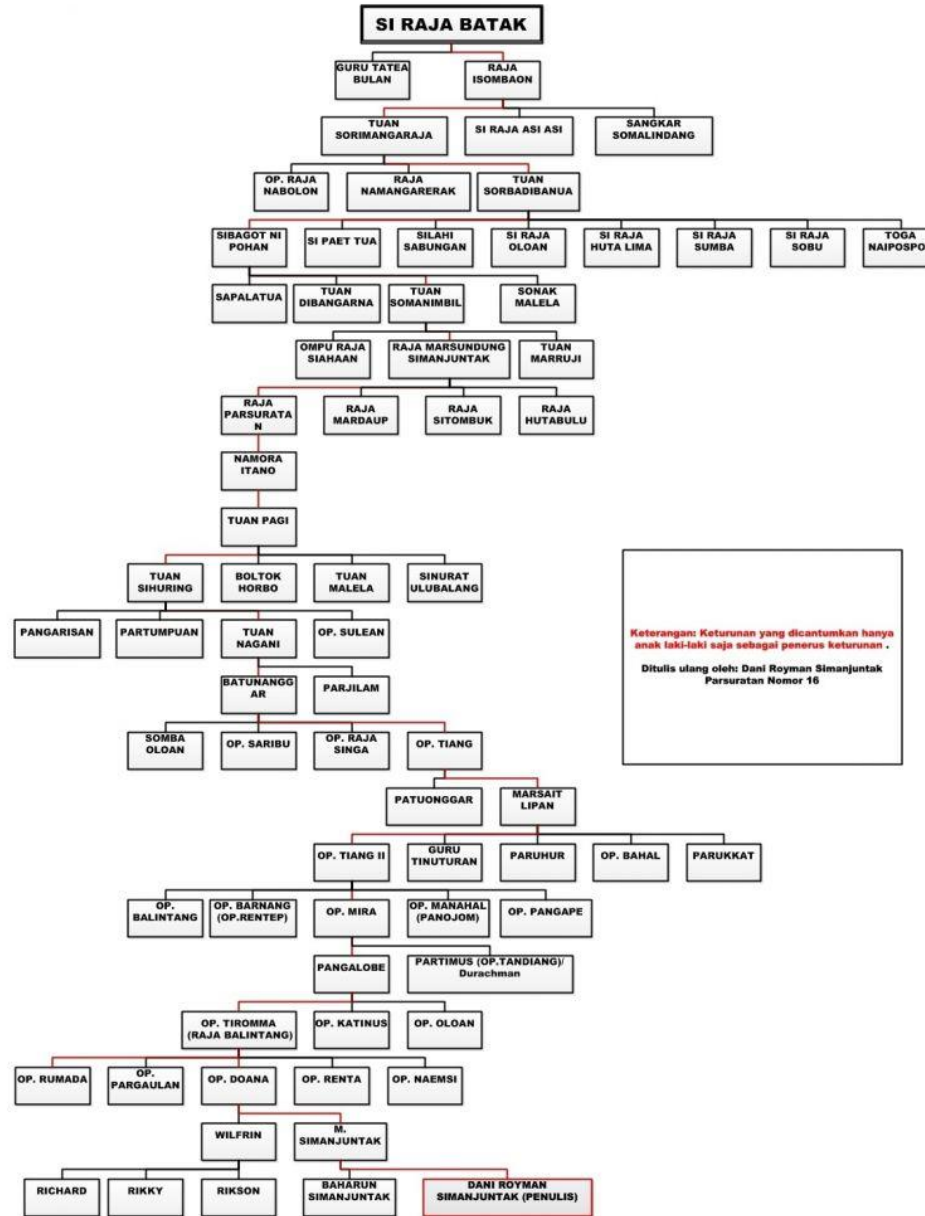
- **Clan Name (*Marga*) & Family Tree (*Tarombo*).**
- **Kinship and Titles (*Partuturan*).**
- **The Tripod (*Dalihan Na Tolu*) Customary Principle :
(Be Respectful to *Hula-hula* = *Somba Marhula-hula*,
Be Considerate to Fellow Clan Members = *Manat Mardongan Tubu*,
Be Persuasive to *Boru* = *Elek Marboru*).**
- **Batak Language (*Hata Batak*).**
- **Place of Origin/Homeland (*Bona Pasogit*)**

AROUND 400 CLAN NAMES (*MARGA*)

Ambarita, Angkat, Aruan, Baho, Bakara, Banjarnahor, Bangun, Baringbing, Barus, Cibero, Colia, Damanik, Daulae, Doloksaribu, Ginting, Girsang, Gultom, Harahap, Hutabarat, Hutagalung, Hutasoit, Jadibata, Jampang, Kembaren, Ketaren, Kudadiri, Limbong, Lubis, Lumbantobing, Lumbantoruan, Maha, Manalu, Manik, Manullang, Manurung, Marpaung, Nadeak, Nainggolan, Nasution, Ompusunggu, Pakpahan, Pandia, Panjaitan, Pasaribu, Purba, Rajagukguk, Rangkuti, Ritonga, Sagala, Saing, Sarumpaet, Siagian, Siallagan, Sianturi, Sibarani, Siburian, Sidabalok, Silaen, Simamora, Simangunsong, Simanjorang, Simanjuntak, Simarmata, Sinaga, Siregar, Sitinjak, Sitompul, Sitorus, Situmorang, Sukatendel, Surbakti, Tambunan, Tampubolon, Tanjung, Tarigan, Tarihoran, Togatorop, Tumanggor, Ujung, etc.

FAMILY TREE (TAROMBO)

GARIS KETURUNAN SI RAJA BATAK PADA MARGA SIMANJUNTAK SAMPAI KE GENERASI 16 PARSURATAN



Keterangan: Keturunan yang dicantumkan hanya anak laki-laki saja sebagai penerus keturunan .
 Ditulis ulang oleh: Dani Royman Simanjuntak
 Parsuratan Nomor 16

KINSHIP AND TITLES (*PARTUTURAN*)

30 titles (*panggilan*)

Amang, Inang, Amangtua, Inangtua, Amanguda,
Inanguda, Angkang, Anggi, Angkangdoli,
Anggidoli, Ompungdoli, Ompungboru,
Tunggane, Lae, Tulang, Nantulang,
Amangnaposo, Inangnaposo, Maen, Amanghela,
Amangbao, Inangbao, Ito, Amangboru,
Namboru, Inangbaju, Bere, Pariban, Eda,
Ampara

THE TRIPOD (*DALIHAN NA TOLU*) CUSTOMARY PRINCIPLE

DALIHAN NA TOLU



THE THREE PILLARS OF THE TRIPODS (*DALIHAN NA TOLU*)

- **HULA-HULA** : Father in-law and his brothers + his male ancestors + his male descendants (and their families), as well as their in-laws.
- **DONGAN TUBU** : Fellow male clan (*marga*) members and their families.
- **BORU** : Female descendants of a clan who also bear the clan name (*marga*) together with their husbands + the husbands' immediate clan (*marga*) members + their descendants, and their families.

THE TRIPOD (*DALIHAN NA TOLU*) PRINCIPLE

- Be respectful to *Hula-hula* (*Somba Marhula-hula*).
- Be considerate to Fellow Clan (*Marga*) Members (*Manat Mardongan Tubu*).
- Be persuasive to *Boru* (*Elek Marboru*).

ULOS

In the Batak philosophy, one of the elements which support human existence, health and comfort is **warmth (*kehangatan*)**. The three sources of warmth are :

The Sun (only available during daytime)

Fire (not convenient and practical, must be attended to)

Ulos (convenient and practical to use anytime and anywhere)

There are **many kinds** of *ulos* to be presented or worn according to the particular Batak ceremonial occasion, and one's relationship/kinship (*partuturan*) to the recipient.



Ulos Sadum



Ulos Ragi Hotang



Ulos Suri Suri



Ulos Ragi Hidup

***ULOS* PRESENTED TO A NEWLYWED COUPLE**



BATAK TRADITIONAL POETRY (*UMPASA*) IN THE BATAK LANGUAGE

Ompu raja di jolo

Martungkot sialagundi

Pinungka ni ompunta parjolo

Sipadimun-dimunon ni na di pudi

Message in the poetry :

The rules and tradition set by our ancestors

Need to be perfected by their descendants.

BATAK SCRIPT

Ina ni surat			Anak ni surat			
Baca	Aksara	K'board	Nama	Baca	Aksara	K'board
a	5	a	Hatadingan	e	-	e
ha	3	h	Singkora	i	o	i
ma	8	m	Haluaon	o	x	o
na	p	n	Saringar	ng	-	Shift + ^
ra	(r	Haborotan	u	>	Shift+aksara bersangkutan
ta	α	t	"\ " = Pangolat: Berfungsi untuk menghilangkan bunyi " a " pada setiap ina ni surat Contoh: mangan = α<7\			
sa	ν	s				
pa	(p	modom = α*α<α*1 marsak = α&1271			
la	(l				
ga	(g	Hatadingan " e " : garis pendek terletak disebelah kanan atas aksara Contoh: meme = αα			
ja	∅	j				
ba	8	b	tape = α~			
wa	C	w				
da	Y	d	bere = α&			
ya	S	y				
nga	V	ng				
u	u	u				
i	u	Shift+i				

PLACE OF ORIGIN/HOMELAND (*BONA PASOGIT*)

Bona ni Pasogit (Bona ni Pinasa) : Land and village of origin, ; Land and village of settlement originally established by ancestors of the clan (*marga*). A place or village they first established as a permanent home village which was subsequently and commonly accepted as the clan's home village according to customary law (*hukum adat*). Examples : ***Bona Pasogit Batak*** people is **Sianjur Mulana (Sianjur Mula-Mula) village**, a.k.a. Sianjur Mula Tompa, Sianjur Mula Yang. ***Bona Pasogit Marbun*** clan is **Parmonangan village (*Huta Parmonangan*)**, Bakkara. ***Bona Pasogit Siregar*** clan is **Muara village (*Huta Muara*)**. ***Bona Pasogit Hutagalung*** clan is **Huta Galung, Tarutung**. The term ***Bona Pasogit (Bona ni Pinasa)*** in a wider sense also embraces other items passed down by (inherited from) the ancestors such as: **clan name, custom (tradition), culture, history, inherited articles, burial place, etc.** ***Bona Pasogit*** originated from the words *Bale Pandang-Bale Pasogit*. ***Pasogit*** (*Parsantian* house, house for giving birth) :birthplace; origin; small house specially set aside for giving birth and is therefore regarded as a sacred place. ***Pasogit*** as house for giving birth is found for example in Bakkara, Hutatinggi, Tomok, Pearaja. ***Bona*** = origin; stem base. ***Pinasa*** = Jackfruit tree.

(Source :*Kamus Budaya Batak Toba* (Dictionary of Toba Batak Culture) by M.A. Marbun and I.M.I. Hutapea)

Homeland Visit (*Pulang Kampung*)

Homeland visiting has become a tradition for Batak people. Wherever they migrate to, they always feel the urge to go back to their home villages as frequently as possible to visit their relatives. **Young Bataks will be taken along by their parents to visit their relatives** in Tarutung, Balige, Porsea, Muara, Saribudolok, Pahae, Berastagi, Sidikalang, Pangaribuan, Bakara, Sipirok, etc. As they just arrive in Medan, the provincial capital, and listen to the song ***O Tano Batak (Oh, My Batakland)***, they will **feel the touching emotion that they can finally return to their homeland.**

BATAK MUSIC

A number of musical instruments also play part in the ritual and customary (*adat*) ceremonies of the Toba Batak people. There are two types of musical ensembles, *gondang sabangunan* and *gondang hasapi*, consisting of traditional musical instruments most frequently played. **In the distant past (prior to the embracing of Abrahamic religions – predominantly Christianity)**, according to the mythology of the Toba Batak people, the two ensembles belonged to the *Mulajadi Nabolon (Great Creator)* and, therefore, must be played to submit their requests to the deity.

Gondang Ensemble



hahoho (Sarune Etek) · Yoski Sigiro (Seruling) · Alfrado Sitanggung (Seruling) · Rikky Sihahoho (Seruling)

BATAK DANCE

Tortor* Dance** has become one of the most prominent arts in the culture of Batak people. ***Manortor (to dance), in the distant past, constituted a symbol of thankfulness to ***Mulajadi Nabolon*** as the creator of the universe (**Note: in the present day context for the Batak people who have embraced modern religions, to God as the Creator**). This dance is also performed to pay respects to ***hula-hula*** in accordance with the ***Dalihan Na Tolu*** customary principle. Therefore, the ***tortor*** is commonly performed in ritual ceremonies, and in ***adat* ceremonies, such as wedding and other festivities.**

Batak Dance (*Tortor*)



BATAK HANDICRAFT

Martonun* (cloth weaving)** or the skill in the making of ***ulos* cloth using traditional weaving equipment**, constitutes one of the arts of handicrafting in the tradition of the Batak people, which to this day could still be found in the interior villages of Samosir Island and in other places around Lake Toba. In the past, the Batak community performed various handicrafting according to their roles and functions in the ***adat structure, and the religion they embraced.

Ulos



Blazer & Shirts



Handbags

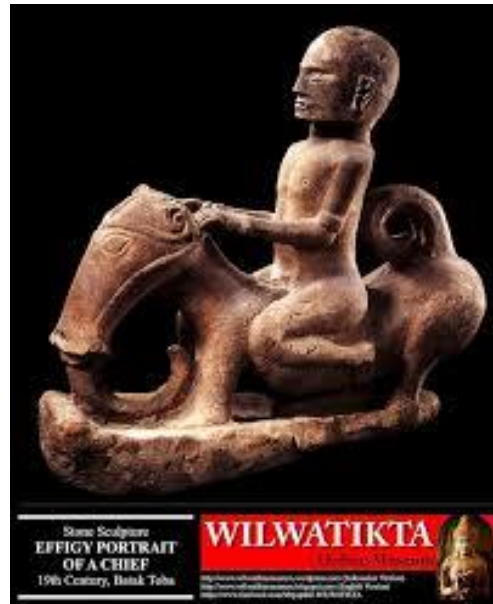
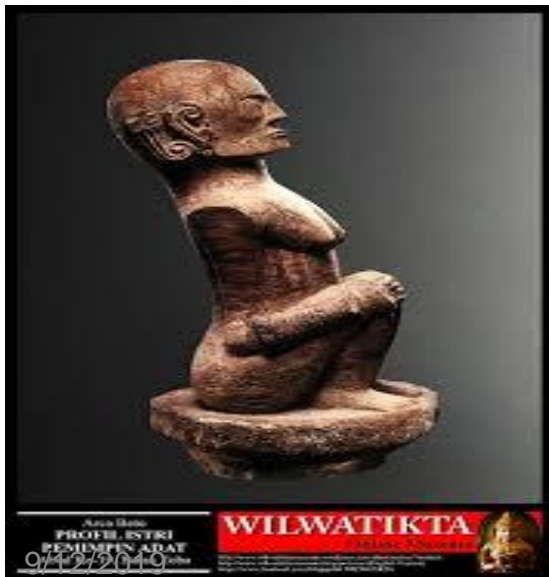
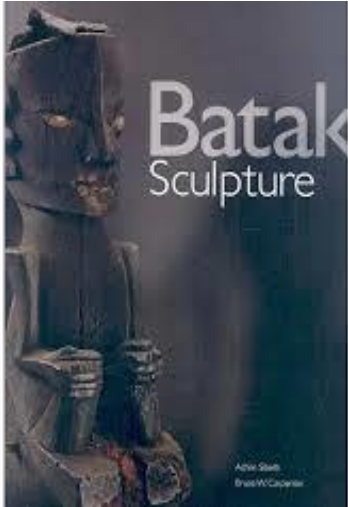


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BATAK SCULPTURE

The art of carving and sculpturing also constitute the main skills in the traditional arts of the Batak people. Carving known as *gorga* style which has traditionally been used as ornaments for their *adat* houses, is a proof of the beauty of the carving skills of the Batak people. On the other hand , the art of sculpturing could be seen from the abundance of traditional items such as *sior* (bow/arrow) and *hujur* (spear), *losung gaja*, *tagan parpagaran* and *sigale-gale* (Batak puppet).

Wood Sculptures



Stone Sculpture
EFFIGY PORTRAIT
OF A CHIEF
19th Century, Batak Toba

WILWATIKA
ARTS & ANTIQUES

1000 Wilwatikta Street, Suite 100
San Francisco, CA 94109
Tel: 415.774.1111
www.wilwatikta.com



Gorga Wood Carving



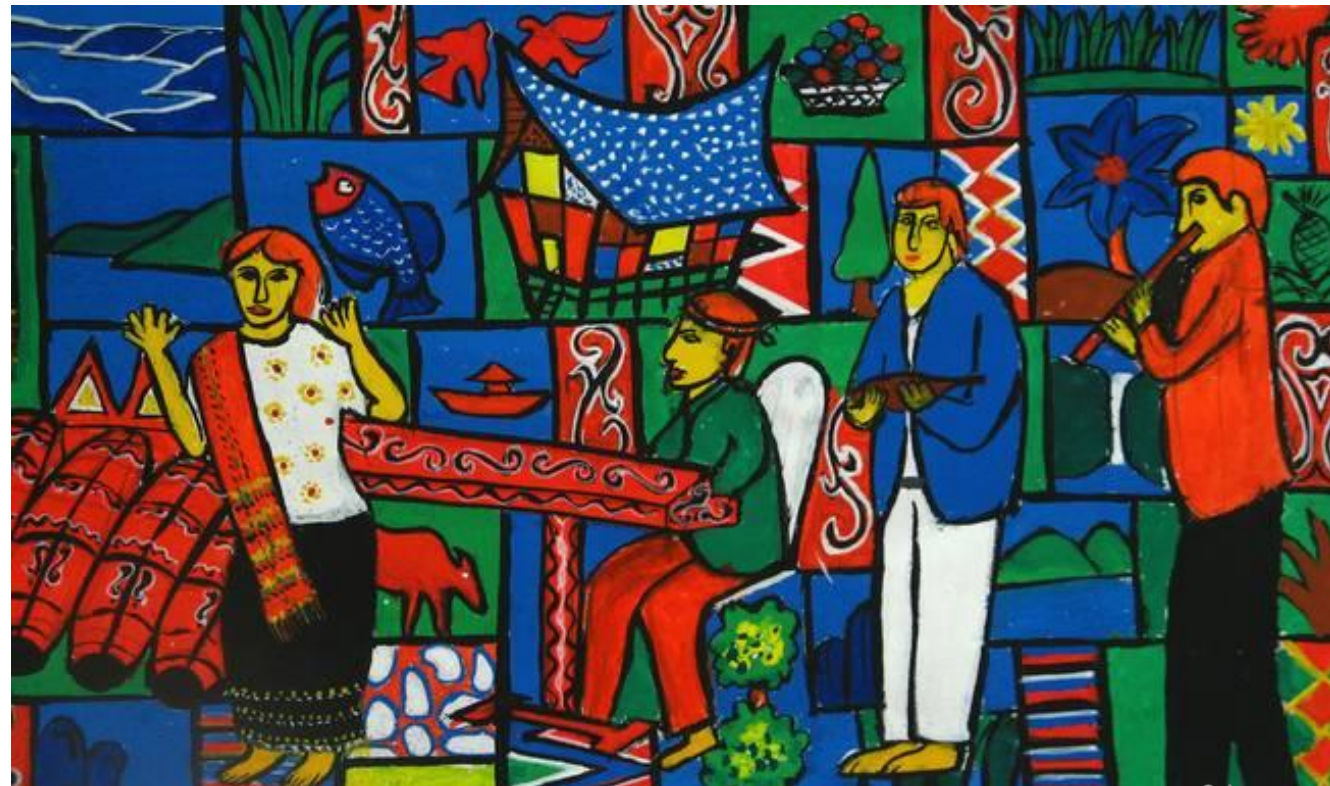
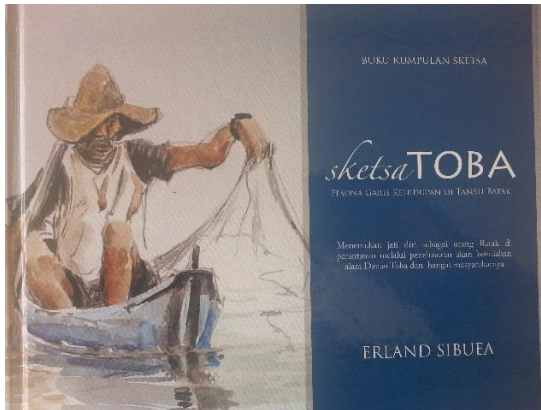
www.shutterstock.com · 103953635



BATAK PAINTINGS

- In the past mostly consist of **Gorga** paintings dominated by three colours (**red, black, white**).
- Modern trends: e.g. the works of **Erland Sibuea**

Music Ensemble



Gorga Painting



BATAK LITERATURE

Various forms of **literary arts** have also evolved in the **life** of the Batak community, both **spoken/oral and written literatures**. Various **folklores**, such as **the origin of Lake Toba and *Batu Gantung* (Hanging Rock)**, have become legends which up to the present day are still believed as truth by some Batak people. Traditional poetries (***umpasa***) are also a unique element of the Batak culture, which portray the local wisdom of the Batak people. All of these literary arts have **philosophical meaning** in their life.



MORANG NAPOSPOS
dan Kawan-kawan

SITURIKAK NAULI

**Antologi Puisi Dua Bahasa
Batak - Indonesia**



PROLOG MORANG MORANG
BUDAYA BATAK TAK BOLEH MATE
DR. HENDRI PANDESIJAN-JOR SHI MH WCCS

CONCLUDING REMARKS

- Batak as an ethnic group consists of sub-ethnics Toba, Karo, Simalungun, Pakpak, Angkola and Mandailing.
- Batak identity as an essential part of their culture which they strive to preserve, basically consists of Clan Name (*Marga*) and Ancestry (*Tarombo*), unique Kinship and Titles (*Partuturan*), unique customary tradition based on the “Tripod Principle” (*Dalihan Na Tolu*), the Batak Language (*Hata Batak*) as well as Batak Script, and Place of Origin (*Bona Pasogit*).
- Batak Arts are also unique and continue to evolve with time (modernization process).

PROUD
TO BE
BATAK

ANCESTRY & HISTORY

SI RAJA BATAK

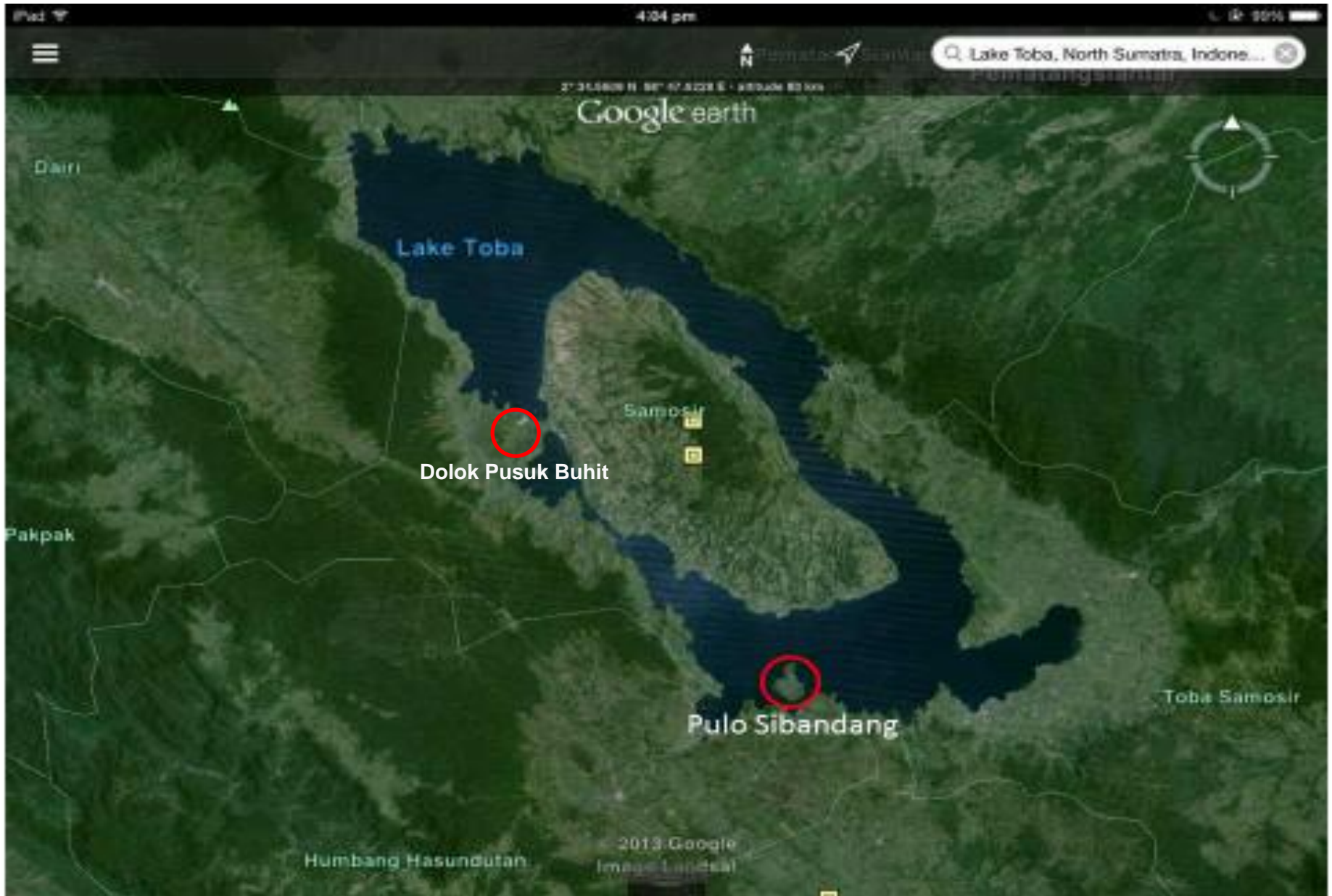
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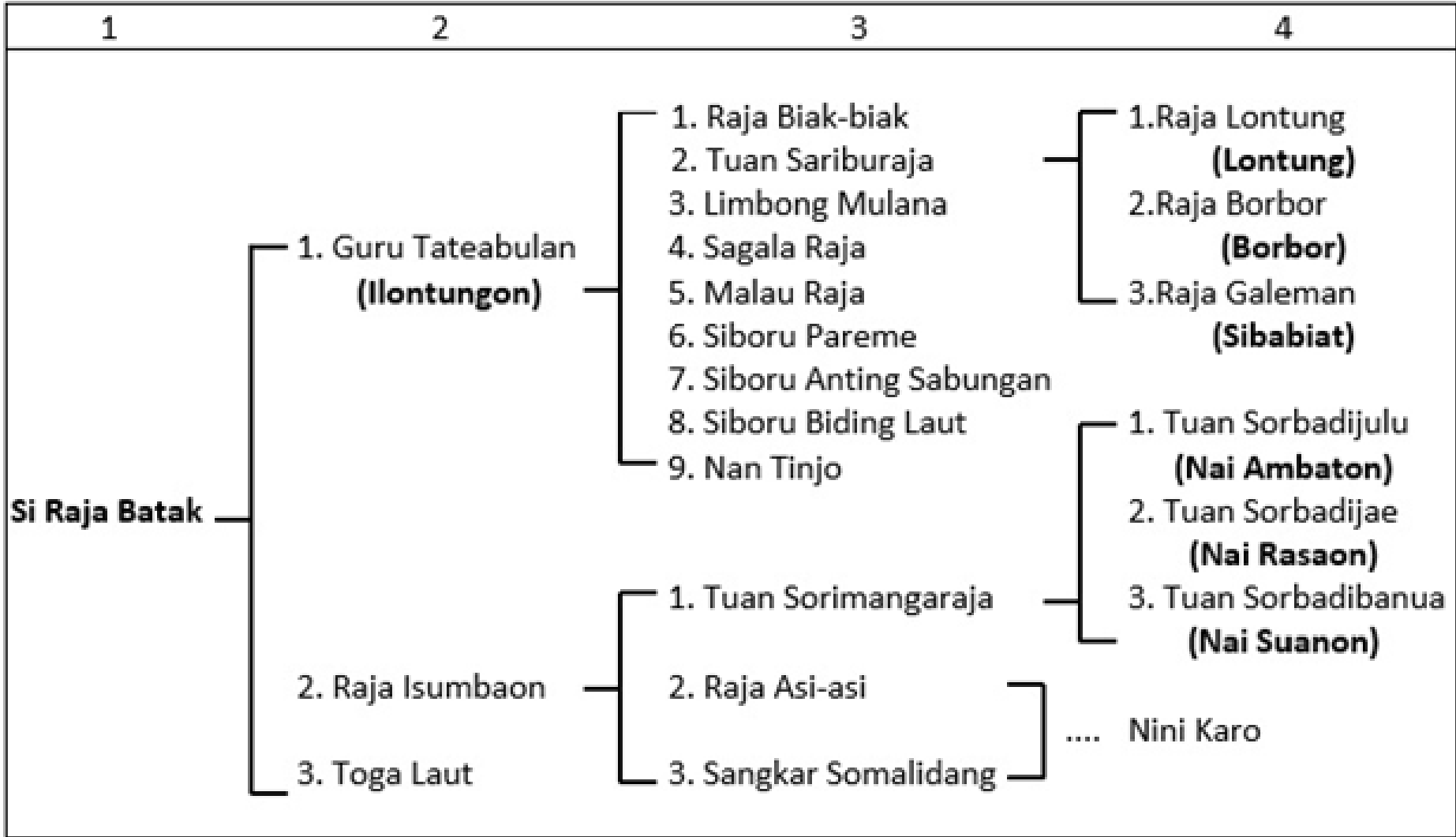
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Batak Mythology

- **The creator of the universe in Batak mythology was *Mulajadi na Bolon* = The Great Creator (or *Debata Mulajadi Nabolon*).** He was assisted by a ray of other deities, which could be grouped into seven levels in the upper world.
- His children consisted of **three deities named *Batara Guru*, *Soripada* and *Mangala Bulan*.** These three were known collectively as *Debata Sitolu Sada* (**three deities in one**) or *Debata na Tolu* (**the three deities**). In terms of deity level, they were ranked under the *Mulajadi na Bolon*.
- It was also told that *Mulajadi na Bolon* had sent his daughter **Tapionda** to earth to the foot of the **Pusuk Buhit** mountain.
- **Tapionda** later became **the first queen of the Bataks**.
- Other prominent deities were *Debata Idup* (**the god of life**) and *Pane na Bolon* which **led the middle world**. There were many other deities which were the relatives of Hindu deities in India, amongst which were *Boraspati ni Nato* and *Boru Saniang Naga*. Apart from these, there were also **spirits** which resided in lakes, rivers and mountains.
- In the **traditional Batak animism belief**, the existence of all of these deities is still upheld besides **the spirits and souls of the ancestors (*Begu*)**.

Lake Toba





The Context of The Life of Batak People Prior To the Embracing of Religions

- **The Batak ethnic group** constitutes one of the many ethnic groups in Indonesia which **strongly maintain and uphold their culture ; they strongly keep their tradition and custom.**
- In the past, the Batak people **expressed strong dislike and even enmity against foreigners (especially Caucasians/sibottar mata)** because they were **viewed as colonials.**
- Besides, they were of the opinion that **people belonging to external tribes were regarded as enemies**, since during that era tribal wars occurred frequently.
- Prior to the arrival of the missionaries (especially Christian), the Bataks as an ethnic group were **idol worshippers (penyembah berhala)**. Their religious life were a mixture of **animism, dynamism** and **magism**. There were many **gods** or **begu (satans)** which they worshipped.
- The Batak tribe made a living by **cultivating crops, animal raising and shifting cultivation.**
- Such dynamic conditions were often interfered by **hostility** among villages. It was not rare for the hostility to end up in killings resulting in **revenge down through generations.**
- **When there was occurrence of epidemics**, such as bubonic plague and cholera, they would **ask for the help of Raja Sisingamangaraja** who resided in Bakkara. **Raja Sisingamangaraja** then came and performed **a ritual to ward off the disaster (bala) dan destruction.**
- Almost every aspect of the life of Batak people are dominated by strong customary rules. Beginning from the birth of a child, to becoming an adult, getting married, having a child right up to death, they must follow **customary (adat) rituals.**

Belief System

Prior to embracing the Abrahamic religions (particularly Christianity), the Batak people had a system of belief and religion based on *Mulajadi na Bolon* which had absolute power over the universe and his authority was manifested in *Debata Natolu*.

In relation to **soul and spirit**, the Batak Toba people recognized three concepts, i.e.:

- ***Tondi*** : constitutes one's **soul and spirit** which are the source of power, and thereby providing life to human beings. ***Tondi*** is acquired from the time a baby is still in the mother's womb. When the ***tondi*** leaves the human body, the person will be ill or even die, and a ritual will be performed to rescue or bring back the ***tondi*** from the captivity of a supernatural creature.
- ***Sahala*** : constitutes a higher level of soul and spirit of power possessed by a person. Everyone possesses **soul (*tondi*)**, but not all possess **supernatural power (*sahala*)**. ***Sahala* is the supernatural or magic power possessed by kings and *hula-hula*.**
- ***Begu*** : is the **spirit (*tondi*) of the deceased**, whose behaviour resembles human behaviour, but he appears only at night time.

The Entry of Islam

- On his visit in **1292**, **Marco Polo** reported the **Batak community** as “wild” people and **had not been influenced by external religions of the time.**
- Even though **Ibn Battuta** visited North Sumatra in **1345** and **islamised Sultan Al-Malik Al-Dhahir**, the **Batak community had no recognition of Islam prior to its dissemination by Minangkabau traders.** While conducting their trading activity, **many Minangkabau traders carried out marriages with the Batak women.** Henceforth, **believers of Islam gradually increased among the Batak community.**
- During the **Paderi War in the beginning of the 19th century**, Minangkabau forces attacked the Batakland and conducted **large-scale islamisation upon the Mandailing and Angkola communities.**
- However, **the Paderi attack on the Toba region failed and could not islamise this community**, and the Toba people eventually embraced **Protestant Christianity and Catholic Christianity religions.**
- Meanwhile, the **Aceh people** from the north also played a prominent role in the **islamisation of the Karo and Pakpak communities**, while the **Simalungun community received Islamic influence from the Melayu community** inhabiting the coastal regions of Eastern Sumatra.

Christian Missionaries

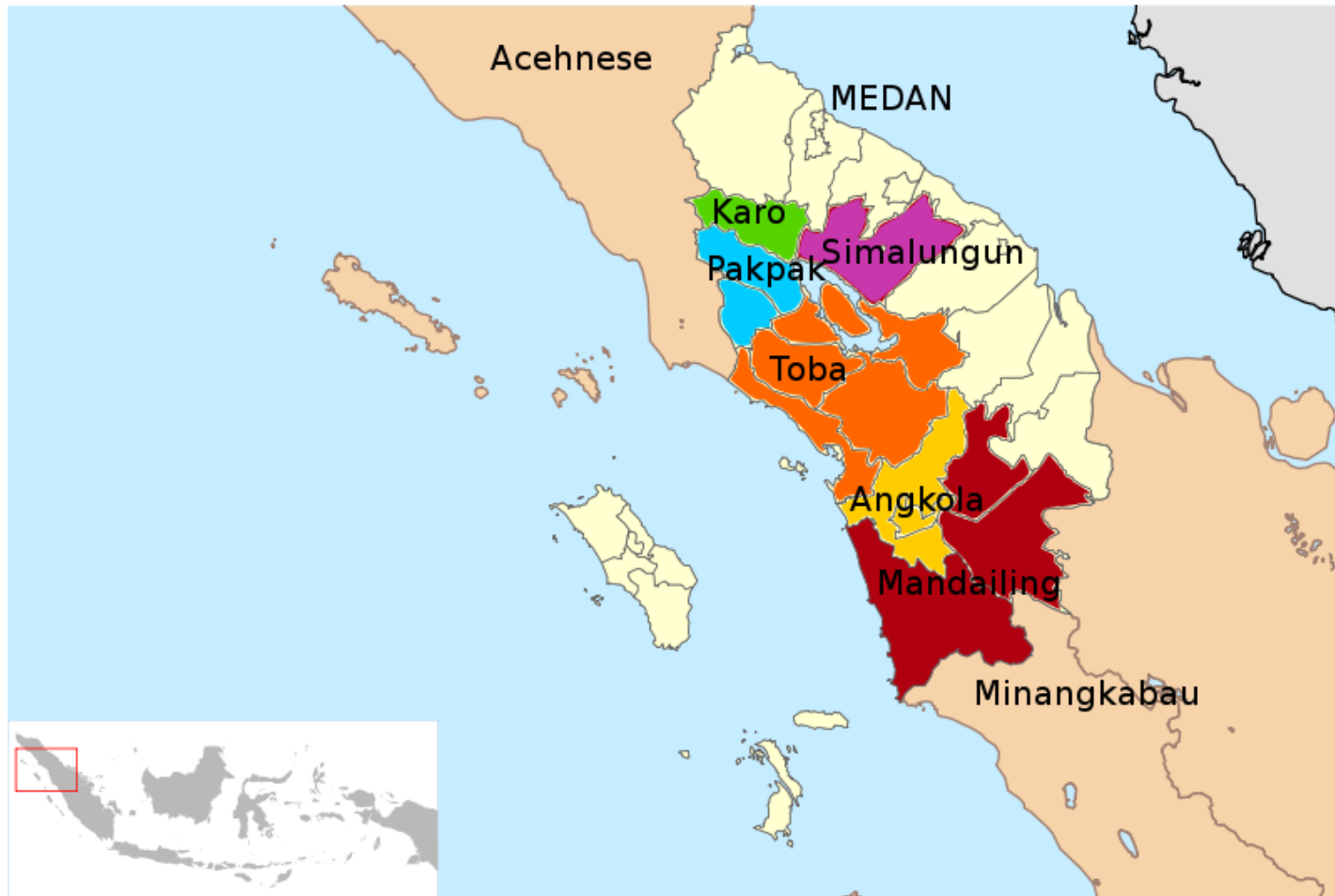
- In **1824**, **two Baptist missionaries from England**, Richard Burton and Nathaniel Ward **footwalked from Sibolga towards the hinterland of the Batakland**. After journeying for three days, they **arrived in the highlands of Silindung** and settled for two days in the hinterland. During this exploration, they conducted **observation by directly witnessing the lifestyle and livelihood of the Batak community**. In **1834**, this activity was followed up by Henry Lyman and Samuel Munson from the **American Board of Commissioners for Foreign Mission**.
- In **1850**, **the Netherlands Board of Mission** dispatched **Herman Neubronner van der Tuuk** to publish books on the Bataknese grammar and Batak – Dutch dictionary. The aim was to facilitate the group of Dutch and German missionary workers in communicating with **the Toba** and **Simalungun** communities as the objects of their christianisation.
- **The first missionaries from Germany** arrived in the valley **around Lake Toba in 1861**, and a christianisation mission was started in earnest in **1864** by **Dr. Ludwig Ingwer Nommensen in the Silindung valley**. The Book of **New Testament** was for the first time translated into the Batak Toba language by Nommensen **in 1869** and the translation of the Book of **Old Testament** was completed by P. H. Johannsen **in 1891**.
- Furthermore **the Catholic Mission in the Batakland** commenced since the appointment of the first **Catholic Missionary priest, Sybrandus van Rossum, OFM.Cap**, who entered the heartland of the Batakland, i.e. **Balige, on 5th December 1934**.
- The **Toba community and part of the Karo community rapidly embraced the Christian religion** such that **from the beginning of the 20th century Christianity had become a prominent part of their cultural identity**.
- This latter period was marked by **resurgence of the Dutch colonialism**, during which the majority of Batak people had ceased resisting against the colonial occupiers. **Guerilla war of resistance** carried out by the Toba Batak people **ended in 1907**, following the death of their charismatic leader, **Sisingamangaraja XII**.

BATAK AS ONE OF THE ETHNIC GROUPS IN INDONESIA

There are over 300 ethnic groups in [Indonesia](#), 43% of those are of [Native Indonesian](#) ancestry

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Lucia Hartman
The Girl on the Train



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- **Mastering of the Batak Language (*Hata Batak*).**
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**Clan Name (*Marga*) and
Ancestry or Family Tree
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CLAN NAME (*MARGA*)

Around 400 *marga*

Sub-tribes Toba, Simalungun, Karo, Pakpak,
Angkola, Mandailing

CLAN NAMES (*MARGA*)

Ambarita, Angkat, Aruan, Baho, Bakara, Banjarnahor, Bangun, Baringbing, Barus, Cibero, Colia, Damanik, Daulae, Doloksaribu, Ginting, Girsang, Gultom, Harahap, Hutabarat, Hutagalung, Hutasoit, Jadibata, Jampang, Kembaren, Ketaren, Kudadiri, Limbong, Lubis, Lumbantobing, Lumbantoruan, Maha, Manalu, Manik, Manullang, Manurung, Marpaung, Nadeak, Nainggolan, Nasution, Ompusunggu, Pakpahan, Pandia, Panjaitan, Pasaribu, Purba, Rajagukguk, Rangkuti, Ritonga, Sagala, Saing, Sarumpaet, Siagian, Siallagan, Sianturi, Sibarani, Siburian, Sidabalok, Silaen, Simamora, Simangunsong, Simanjorang, Simanjuntak, Simarmata, Sinaga, Siregar, Sitinjak, Sitompul, Sitorus, Situmorang, Sukatendel, Surbakti, Tambunan, Tampubolon, Tanjung, Tarigan, Tarihoran, Togatorop, Tumanggor, Ujung, etc.

BATAK KARO CLAN NAMES (*Merga Silima*)

Karo –Karo	Ginting	Sembiring	Perangin- angin	Tarigan
1	2	3	4	5
1. Karo-sekali 2. Kemit 3. Sitepu 4. Bukit 5. Barus 6. Gurusinga 7. Kacaribu 8. Ketaren 9. Kaban 10. Purba 11. Sinulingga 12. Surbakti 13. Sinukaban 14. Sinubulan 15. Sinuhaji 16. Sinuraya 17. Samura 18. Ujung	1. Babo 2. Huru Patih 3. Suka 4. Beras 5. Jadibata 6. Garamata 7. Ajar Tambun 8. Pase 9. Munte 10. Manik 11. Capah 12. Jawak 13. Tumangger 14. Sinusinga 15. Seragih 16. Sugihen	1. Colia 2. Meliala 3. Muham 4. Maha 5. Pandia 6. Pelawi 7. Sinukapar 8. Depari 9. Tekang 10. Gurukinayan 11. Brahmana 12. Bunuhaji 13. Keling 14. Busuk 15. Pandebayang 16. Kembaren 17. Keloko 18. Sinupayung 19. Sinulaki 20. Negeri	1. Kacinambun 2. Bangun 3. Benjerang 4. Keliat 5. Laksa 6. Mano 7. Namohaji 8. Pencawan 9. Perbesi 10. Penggarun 11. Sukatendel 12. Pinem 13. Sebayang 14. Sinurat 15. Singarimbun 16. Tanjung 17. Ulujandi 18. Uwir	1. Tua 2. Selangit 3. Gersang 4. Gerneng 5. Tegur 6. Purba 7. Tambak 8. Tambun 9. Pekan 10. Sibero 11. Ganagana 12. Jompong 13. Bondong

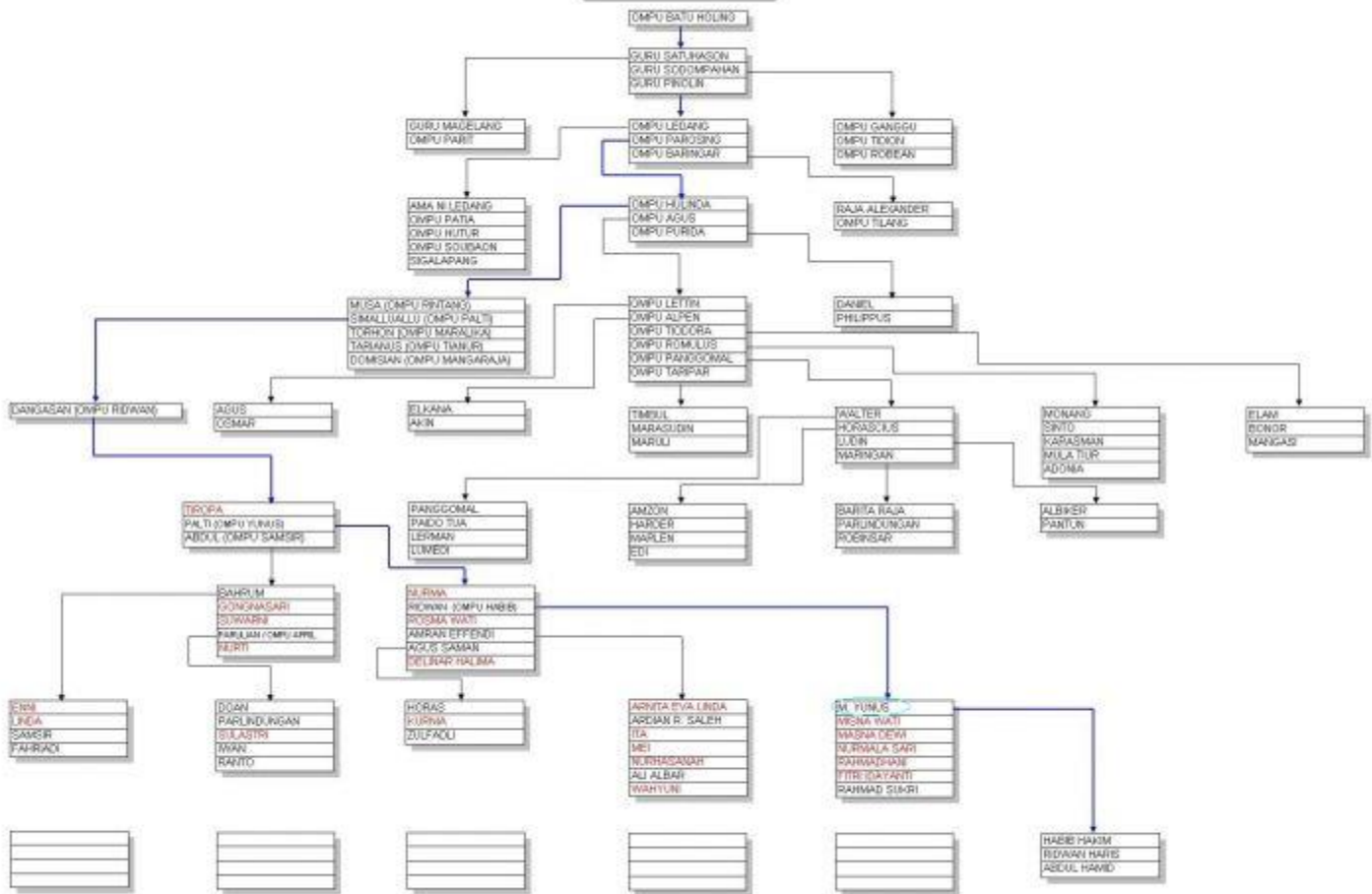
Sumber: UC. Barus, Drs.Mberguh Sembiring,SH. Sejempit Adat Budaya Karo, Cetakan ke 2, 1993.

Who Inherits The Clan Name?

The Batak People being a **Patrilineal** Tribe pass down their **clan name (*marga*)** only by way of the **male descendants.**

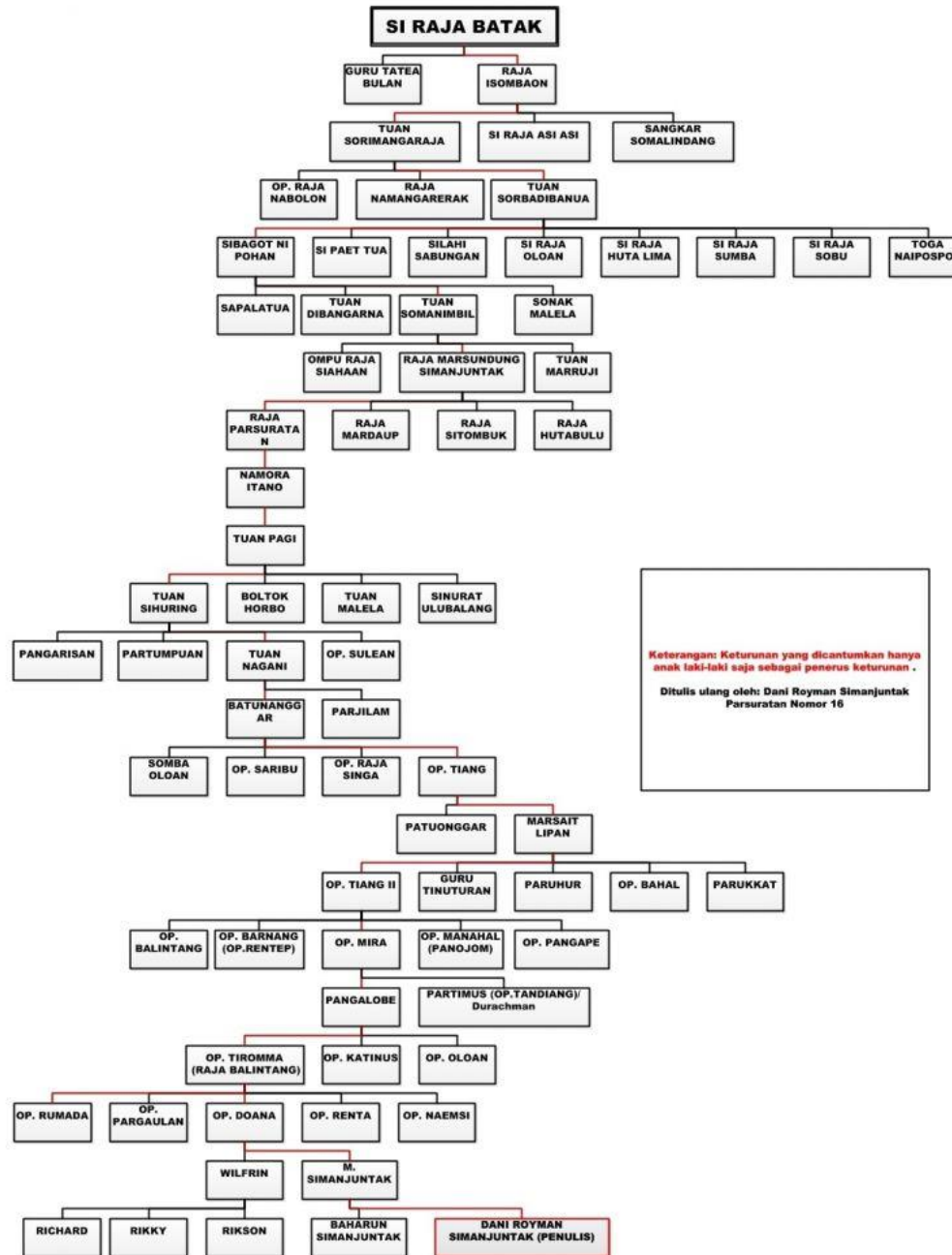
T A R O M B O

SUNDUT		SUNDUT
1	TOSA SINAGA	12
2	RAJA BONOR RAJA OMP RATULU RAJA HASOGAN (URUK)	13
3	RAJA PANDE RAJA TINGGI DI TONGGA RAJA SUNJIT NI MUTA	14
4	OMP PALTI RAJA RAJA MARSUNDIT RAJA MARSERAK	15
5	OMU NISSAR SIBERIGI	16
6	OMU LAM SARI	17
7	OMP GURU OMP MAILADI	18
8	OMP SOMPA RAJA	19
9	OMP GURU JOLO OMP LEMBA	20
10	OMP LAJO OMP SOTERLALO	21
11	OMP PARTUMUN	
12	OMP JUSI HUNDA OMP SATU HOLLING OMP HUTA JADI	



OMPUPALTI RAJA, OMPUSONGGANG SABUNJAN, SISILAN HARI HARA DI TANO

GARIS KETURUNAN SI RAJA BATAK PADA MARGA SIMANJUNTAK SAMPAI KE GENERASI 16 PARSURATAN



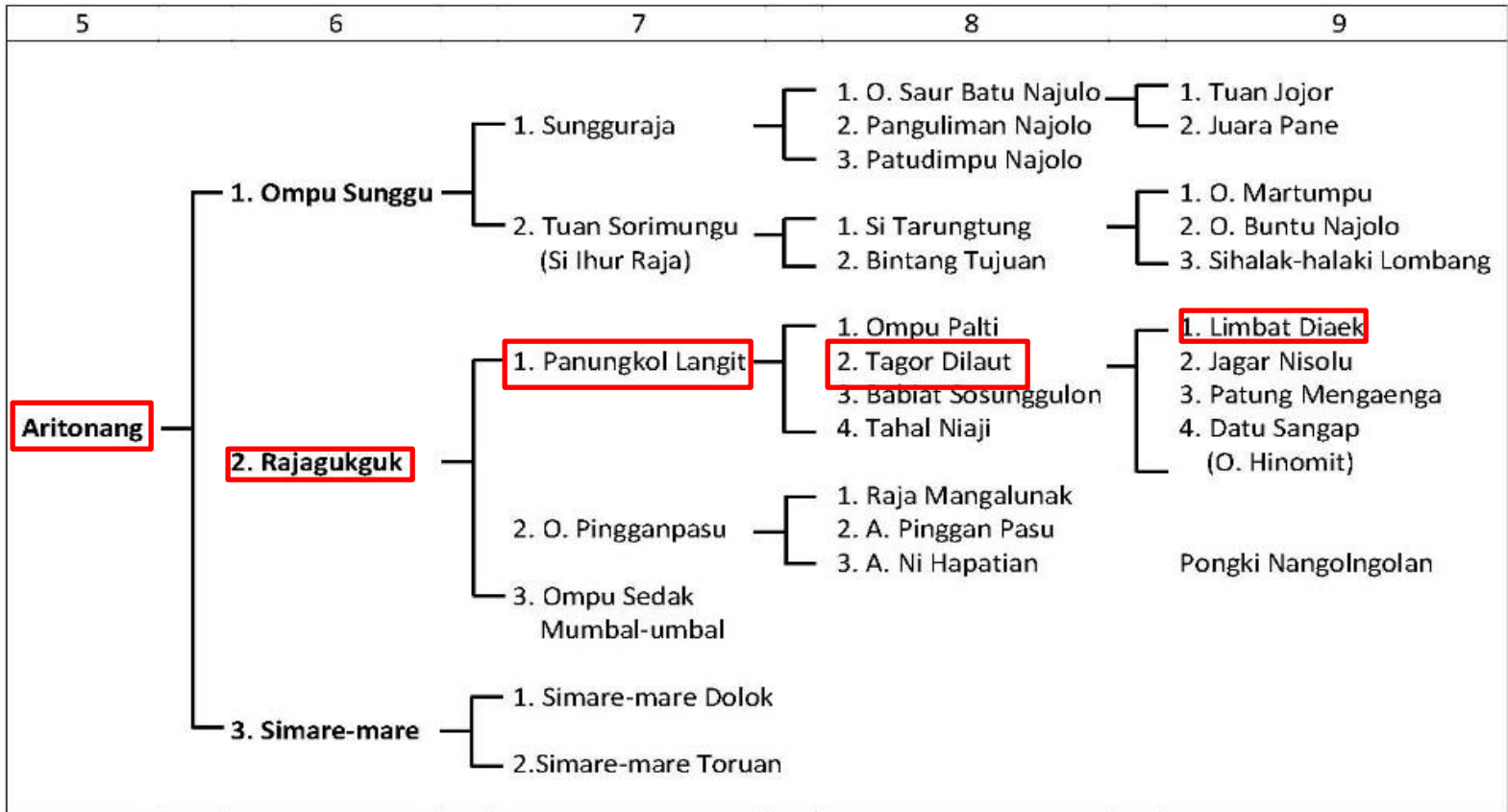
Keterangan: Keturunan yang dicantumkan hanya anak laki-laki saja sebagai penerus keturunan .
 Ditulis ulang oleh: Dani Royman Simanjuntak Parsuratan Nomor 16

4

5

Si Raja Lontung

- 
1. Toga Sinaga
 2. Tuan Situmorang
 3. Toga Pandiangan
 4. Toga Nainggolan
 5. Toga Simatupang
 6. Toga Aritonang
 7. Toga Siregar
 8. Siboru Amak Pandan
 9. Siboru Panggabean



Aritonang



- 1** 1. Ompusunggu 2. Rajagukguk (Tuan Gukguk) 3. Simaremare



- 2** 1. Panungkollangit 2. O. P.Pasu 3. O. Sedakmumbalumbal



- 3** 1. O. Palti 2. Tagor Dilaut 3. Babiak Sosunggulon 4. Tahalniaji



- 4** 1. Limbatdiaek 2. Jagarnisolu 3. Patung Mengaenga 4. Datu Sangap Nauli



- 5** 1. Bursokparuma 2. Bursoknabegu



- 6** 1. O. Moranahot 2. Raja Hobol



- 7** 1. O. Niajar Namora 2. O. Somatahut



- 8** 1. O. Soagamon 2. O. Patuhurma



- 9** 1. O. Raja Ojim 2. Raja O. Batudolok



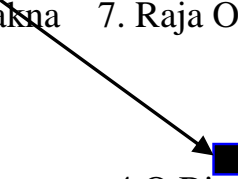
10

O. Sorta Uluan



11

1. Raja O. Simardopur 2. O. Ni Ujung Tahi 3. Guru Manasir 4. O. Raja Inganan 5. O. Raja Iang 6. O. Sobolaksa 7. Raja O. Galoping



12

1.O.Raja Hunsa 2.O.Simanajap 3.O.Sohuturon 4.O.Bintang 5.O.German (O. Tohom) 6.O. Rauni (O. Sihatora) 7.O.Galunsang 8.O.Raja Deang 9.O. Simangoloi



13

1. O. Lintong 2. A. Ni Kristian 3. O. Bisara



14

1. O. Marantu 2. O. Rose 3. A. Saut



15

1. Bostang/ br. Manik (O. Efraim)	2. Suhun/ br. H.Galung (A. Ruth)	3. Guntar (+)/ br. Pasaribu (A. Monang)	4. Turmarhaban/ br. Sihombing (A. Partogi)	5. Taripar/ br. Pandiangan (A. Diva)
---	--	---	--	--



16

1. Arnold M.S./ br. Manurung (A. Efraim)	2. Mark G.T./ br. L. Tobing (A. Lucas)	Grace M.O./ B.M. Simorangkir	Selly O.
--	--	---------------------------------	----------



17

Efraim Nobel Lucas Amadeus Rivka Josephine

In the preceding **ancestry diagram** or **family tree** (*tarombo*) **Rajagukguk**, the second son of Aritonang, is a **clan name** (*marga*). All descendants of **Rajagukguk** bear the **Rajagukguk** clan name (i.e. surname) passed down through the male descendants. As such, their **generation number** (descendant number) is assigned by counting **the first Rajagukguk** as having **generation number 1**.

Hence, in the preceding **Family Tree (*Tarombo*)** :
I (Ompu Efraim) am the **15th generation** of the
Rajagukguk clan and, therefore, I bear the
descendant number 15 as a member of the
Rajagukguk clan.

Kinship and Titles

(Partuturan)

KINSHIP AND TITLES (*PARTUTURAN*)

Beautifully expressed in a **Traditional Batak Poetry (*Umpasa*)**:

Na tiniptip sanggar

Sai bahen huru-huruan

Jolo sinungkun marga

Asa binoto partuturan

The poetry simply says:

When a Batak meets another Batak, he (or she) first **asks** his (or her) **clan name (*marga*)** so that their **kinship (*partuturan*)** can be traced.

KINSHIP AND TITLES (*PARTUTURAN*)

- **Source of Kinship (*Partuturan*):**

 - Clan name (*Marga*) and Ancestry (*Tarombo*)

 - Marriage (*Perkawinan*)

- **Parties (*Horong*) in *Partuturan*:**

 - Hula-hula*

 - Dongan Tubu*

 - Boru*

- **Aspects of *Partuturan*:**

 - Relationship (*Hubungan*) e.g. *Anggiboru, Hahadoli*

 - Designation (*Panggilan*) e.g. *Inang, Amang*

- **Consequence or Implication of *Partuturan*:**

 - Attitude (*sikap*) to one another

 - Responsibility (*tanggungjawab*) to one another

 - Position (*kedudukan, horong*) in Batak ceremony

 - Intermarriage restrictions (*Larangan perkawinan*)

KINSHIP AND TITLES (*PARTUTURAN*)

Must be Applied Consistently

- Within one extended family → **very clear**
- Outside the extended family:
 - Within one clan (*marga*) → **Use family tree (*tarombo*)**
 - Not of the same clan (*marga*) → **Find out the closest relationship**

KINSHIP AND TITLES (*PARTUTURAN*)

30 titles (*panggilan*)

Amang, Inang, Amangtua, Inangtua, Amanguda,
Inanguda, Angkang, Anggi, Angkangdoli,
Anggidoli, Ompungdoli, Ompungboru,
Tunggane, Lae, Tulang, Nantulang,
Amangnaposo, Inangnaposo, Maen, Amanghela,
Amangbao, Inangbao, Ito, Amangboru,
Namboru, Inangbaju, Bere, Pariban, Eda,
Ampara

PARTUTURAN IN DETAILS

AMANG : Used by a man to address his father (**AMONG** or **BAPA** may also be used), his father-in-law and the father-in-law's brothers, and to affectionately address his son; Used by a woman to address her father (**AMONG** or **BAPA** may also be used), her father-in-law, her husband's elder brother, and to affectionately address her son.

INANG : Used by a man to address his mother (**INONG** or **UMAK** may also be used), his mother-in-law and the mother-in-law's sisters, his younger brother's wife, his daughter-in-law, and to affectionately address his daughter; Used by a woman to address her mother (**INONG** or **UMAK** may also be used), her mother-in-law, and to affectionately address her daughter.

AMANGTUA : Used by both a man and a woman to address his (or her) father's elder brother, and to address his (or her) mother's elder sister's husband. Also used by a woman to address her husband's elder brother's father-in-law, and her mother-in-law's elder brother.

INANGTUA : Used by both a man and a woman to address his (or her) father's elder brother's wife, and to address his (or her) mother's elder sisters. Also used by a woman to address her husband's elder brother's mother-in-law, and her mother-in-law's elder brother's wife.

AMANGUDA : Used by both a man and a woman to address his (or her) father's younger brother, and to address his (or her) mother's younger sister's husband. Also used by a woman to address her husband's younger brother's father-in-law, and her mother-in-law's younger brothers.

INANGUDA : Used by both a man and a woman to address his (or her) father's younger brother's wife, and to address his (or her) mother's younger sisters. Also used by a woman to address her husband's younger brother's mother-in-law, and her mother-in-law's younger brother's wife.

ANGKANG : Used by a man to address his elder brother and his father's elder brother's sons (**HAHANG** or **ABANG** is more frequently used), and to address his wife's elder sister's husband. Also used by a woman to address her elder sister and the elder sister's husband.

ANGGI (or **ANGGIA**) : Used by a man to address his younger brothers, his father's younger brother's sons, his wife's younger sister's husband, and his wife's younger sisters (**ANGGI** is commonly used).

ANGKANGDOLI : Used by a man to address his grandfather's elder brother's grandsons, his great grandfather's elder brother's great grandsons, etc. He uses **ANGKANG** to address those persons' wives. His wife uses **AMANG** to address those persons and **ANGKANG** to address their wives.

ANGGIDOLI : Used by a man to address his grandfather's younger brother's grandsons, his great grandfather's younger brother's great grandsons, etc. He uses **INANG** to address those persons' wives. His wife uses **ANGGI** to address those persons and their wives.

OMPUNG DOLI : Used by a man and a woman to address his (or her) father's father = grandfather, and the grandfather's brothers, and also to address his (or her) mother's father = granduncle, and the granduncle's brothers. Simply **OMPUNG** is commonly used.

OMPUNGBORU : Used by a man and a woman to address his (or her) father's mother = grandmother, and the grandmother's sisters, and also to address his (or her) mother's mother = grandauntie, and the grandauntie's sisters. Simply **OMPUNG** is commonly used.

TUNGGANE : Used by a man to address his wife's brothers, and his father-in-law's brother's sons, as well as his mother's brother's sons. A simple **LAE** may be used.

LAE : Used by a man to address his father's sister's sons, his father's sister's daughter's husband, and his sister's husband's brothers.

TULANG : Used by a man and a woman to address his (or her) mother's brothers, his (or her) grandmother's brother's sons, and his (or her) brother's father-in-law. Also used by a man to address his mother-in-law's brothers, his wife's brother's sons (**TULANGNAPOSO**), and his mother-in-law's brother's grandsons (**TULANGNAPOSO**)

NANTULANG : Used by a man (or a woman) to address his (or her) mother's brother's wife, his (or her) grandmother's brother's son's wife and his (or her) brother's mother-in-law. Also used by a man to address his mother-in-law's brother's wife, his wife's brother's son's wife, and his mother-in-law's brother's grandson's wife.

AMANGNAPOSO : Used by a woman to address her brother's son (**BAPA** is also affectionately used), and her mother-in-law's brother's grandsons.

INANGNAPOSO : Used by a woman to address her brother's son's wife (**INANG** is also affectionately used), and her mother-in-law's brother's grandson's wife.

MAEN : Used by a man to address his wife's brother's daughter, to address his mother's brother's son's daughter, and to address his mother-in-law's brother's son's daughter. Also used by a woman to address her brother's daughter, to address her mother-in-law's brother's son's daughter, and to address her mother's brother's son's daughter.

AMANGHELA : Used by a man and his wife to address their son-in-law, and to address the man's brother's son-in-law. Also used by a man and his wife to address the wife's sister's son-in-law.

AMANGBAO : Used by a woman to address her husband's sister's husband, her father-in-law's brother's son-in-law, her mother-in-law's sister's son-in-law, her father-in-law's sister's son-in-law, and her father's sister's son-in-law and his brothers.

INANGBAO : Used by a man to address his wife's brother's wife, his father-in-law's brother's daughter-in-law, his mother-in-law's sister's daughter-in-law, his mother-in-law's brother's daughter-in-law, and his mother's brother's daughter-in-law.

ITO : Used by a man to address his sisters, his father's brother's daughters, his grandfather's brother's granddaughters, his father's sister's daughters, his father's sister's daughter-in-law, and his grandfather's brother's son's son-in-law's sisters. Also used by a woman to address her brothers, her father's brother's sons, her mother's brother's sons, her mother-in-law's brother's sons, her mother's sister's sons, and her mother's brother's son-in-law.

AMANGBORU : Used by a man or a woman to address his (or her) father's sister's husband, his (or her) father's sister's husband's brothers, his (or her) grandfather's sister's sons, his (or her) grandfather's brother's son-in-law, his (or her) grandfather's brother's son-in-law's brothers, his (or her) grandfather's sister's son-in-law, his (or her) grandfather's sister's son-in-law's brothers, his (or her) sister's father-in-law, his (or her) sister's father-in-law's brothers, and his (or her) sister's father-in-law's sister's husband.

NAMBORU : Used by a man or a woman to address his (or her) father's sisters, his (or her) father's sister's husband's brother's wife, his (or her) grandfather's sister's son's wife, his (or her) grandfather's sister's son-in-law's wife, his (or her) grandfather's sister's son-in-law's brother's wife, his (or her) sister's mother-in-law, his (or her) sister's mother-in-law's sisters, his (or her) sister's father-in-law's sisters, and his (or her) sister's father-in-law's brother's wife.

INANGBAJU : Used by a man or a woman to address an unmarried younger sister of his (or her) mother. **INANGTUA** is used to address an unmarried elder sister of his (or her) mother.

BERE : Used by a man (and his wife) to address his sister's sons and daughters, to address his sister's son-in-law (**IBEBERE**), to address his sister's son-in-law's brothers and sisters (**IBEBERE**), to address his sister's husband's brother's sons and daughters, to address his sister's husband's brother's son-in-law (**IBEBERE**), to address his father's brother's son-in-law's sons and daughters, to address his grandfather's sister's granddaughter's sons and daughters, and to address his grandfather's sister's granddaughter's son-in-law and his brothers and sisters (**IBEBERE**).

PARIBAN : Used by a man to address his mother's brother's daughters, his wife's sisters, his grandmother's brother's granddaughters, and his father-in-law's brother's daughters. Also used by a woman to address her father's sister's sons, her grandfather's brother's son's son-in-law, and her mother-in-law's brother's son-in-law.

EDA : Used by a woman to address her husband's sisters and vice versa, to address her father-in-law's brother's daughters and vice versa, to address her husband's grandfather's brother's granddaughters and vice versa, to address her mother's brother's daughters and vice versa, to address her father's brother's father-in-law's granddaughters and vice versa, and to address her grandmother's brother's granddaughters and vice versa.

AMPARA : Used by a man to address his distant fellow clan (*marga*) members having the same generation (descendant) number.

***TUTUR SI WALUH* (BATAK KARO)**

The **eight titles** (*tutur si waluh*) in the kinship of **Batak Karo**:

- *sembuyak*
- *senina*
- *senina sipemeren*
- *senina siparibanen*
- *anak beru*
- *anak beru menteri*
- *kalimbubu*
- *puang kalimbubu*

The kinship and title designation (*partuturan*) described above can be extended to a **wider extended family circle** involving one's own clan, mother's clan, father-in-law's clan, and mother-in-law's clan together with associated relatives. In fact, **any two Bataks** can discover their kinship (*partuturan*) through this wider extended family circle.

SPECIFIC CASE OF *PARTUTURAN* (*LEBANLEBAN TUTUR*)

Example of the specific case is as follows:

My niece (A) is married to the son of my very distant younger cousin (B). Note: I and my cousin are of the same clan (*marga*). The question is: What would be my **title designation (*partuturan*) with the couple? The answer is:**

A should always address me as *tulang* and **B** should always address me as *amangtua*.

Note : **Before discovering their kinship (*partuturan*)**, when a Batak man or woman first meets with a much older Batak man, he (or she) commonly addresses him with ***amang***. When a Batak man or woman first meets with a much older Batak woman, he (or she) commonly addresses her with ***inang***. When a Batak man first meets with another Batak man of comparatively similar age, he commonly addresses him with ***lae***, and when he first meets with a Batak woman of comparatively similar age, he commonly addresses her with ***ito***. When a Batak woman first meets with a Batak man of comparatively similar age, she commonly addresses him with ***ito***, and when she first meets with another Batak woman of comparatively similar age, she commonly addresses her with ***eda***.

The Tripod
(Dalihan Na Tolu)
Customary
Principle

TRIPOD (*DALIHAN NA TOLU*)

DALIHAN NA TOLU



THE THREE PILLARS OF THE TRIPOD

Hula-hula

Dongan Tubu

Boru

THE TRIPODS (*DALIHAN NA TOLU*)

- **HULA-HULA** : Father in-law and his brothers + his male ancestors + his male descendants (and their families), as well as their in-laws.
- **DONGAN TUBU** : Fellow male clan (*marga*) members and their families.
- **BORU** : Female descendants of a clan who also bear the clan name (*marga*) together with their husbands + the husbands' immediate clan (*marga*) members + their descendants, and their families.

THE TRIPOD (*DALIHAN NA TOLU*) PRINCIPLE

- Be respectful to *Hula-hula* (*Somba Marhula-hula*).
- Be considerate to Fellow Clan (*Marga*) Members (*Manat Mardongan Tubu*).
- Be persuasive to *Boru* (*Elek Marboru*).

The **three legs of the tripod** symbolize the three **pillars** of Batak culture (*Hula-hula, Dongan Tubu, Boru*) that **must be present at and actively participate in** any Batak traditional ceremony (wedding, funeral, adoption, house warming, etc.).

APPLICATION OF THE TRIPOD (*DALIHAN NA TOLU*) CUSTOMARY PRINCIPLE

- In WEDDING CEREMONY (**Two-Host = *Dua Hasuhuton***)
- In FUNERAL CEREMONY (**One-Host = *Sada hasuhuton***)
- In ADOPTION CEREMONY (**Clan Name Bestowal = *Mangain, Paampuhon Marga***), **One-Host = *Sada Hasuhuton***)
- In Ceremony for Marriage not yet previously celebrated (**Affirmation = *Mangadati***)
- House Warming Ceremony (***Memasuki Rumah, Mangompoi***)
- Presentation of Ulos to Expectant Daughter (***Ulos Mulagabe***)
- etc.

BATAK WEDDING (*ADAT PERKAWINAN*)

Stages in a Batak Marriage:

1. **INFORMAL MEETING** between the two families (a visit or visits of the boy's parents or their messengers to the girl's parents = *Mangarisiki/Patuahon Hata/Hori-hori Dinding/Marhusip*).
2. **BRIDEPRICE DELIBERATION = MARHATA SINAMOT** (before or after **ENGAGEMENT CEREMONY** in the Church = *MARTUMPOL*, for Christians, and concluded by presentation of **Token of Agreement = Pudun Saut**).
3. **CEREMONIES PREPARATION MEETINGS** conducted separately by both families (*MARTONGGO RAJA/MARRIA RAJA*).
4. **MARSIBUHABUHAI** (The two families and their close relatives have morning meal and a prayer together at the bride's parents' home).
5. **CHURCH BESTOWAL CEREMONY = HOLY MATRIMONY (PAMASUMASUON)**.
6. **BATAK WEDDING CEREMONY (MARUNJUK)**.

Note : Stages 4 - 6 are carried out on the same day.

7. Visit by the bride's family to the bridegroom's family (*TINGKIR TANGGA*) & vice versa (*PAULAK UNE*). These can be carried out symbolically immediately after the conclusion of *MARUNJUK*, on the same day. This practice is known as *Ulaon Sadari (Completed in One Day)*.

ULOS

In the Batak philosophy, one of the elements which support human existence, health and comfort is **warmth (*kehangatan*)**. The three sources of warmth are :

The Sun (only available during daytime)

Fire (not convenient and practical, must be attended to)

Ulos (convenient and practical to use anytime and anywhere)



There are **many kinds of *ulos*** to be presented or worn according to the particular Batak ceremonial occasion, and one's relationship/kinship (***partuturan***) to the recipient.



Ulos Sadum



Ulos Ragi Hotang



Ulos Suri Suri



Ulos Ragi Hidup

***ULOS* PRESENTED TO A NEWLYWED COUPLE**



ADOPTION CEREMONY (*MANGAIN*)

Admission of a non-Batak into the Batak community is achieved through an adoption, or **clan name (*marga*) bestowal process**. The adoption ceremony is **conducted by the elders of the clan (*marga*)** in which a married male clan member is designated as the adopter.

WHO

ADOPTEE : A non-Batak married to (or to be married to) a Batak man or woman, a non-Batak child to be adopted or a non-Batak in order to foster friendship.

ADOPTER : A married male clan (*marga*) member in the presence of and witnessed by the clan elders.

The process is called **Adoption (*Mangain*)** or **Clan Name Bestowal (*Paampuhon Marga*)**.

WHY

A **non-Batak** must belong to a Batak clan (i.e. adopted into a *marga*) to be able to practice and exercise the **Tripod (*Dalihan Na Tolu*)** customary principle and **to actively participate in Batak traditional ceremonies (*Ulaon Adat Batak*)** such as wedding ceremony, funeral ceremony, etc.

SPOUSE ADOPTION

- For a non-Batak man : assumes the **clan name (*marga*)** of his Batak spouse's father's eldest sister's husband (*amangboru*).
- For a non-Batak woman : assumes the **maiden clan name (*marga*)** of her Batak spouse's mother or grandmother.
- Who requests the adoption : The parents of the Batak woman (first case) or of the Batak man (second case).
- The adopter together with his clan (*marga*) members present ***ulos*** and ***dengke* (fish)** to the adoptee.

The adopter's *hula-hula* present ***ulos parompa*** to the adoptee.

**Mastering of the
Batak Language
*(Hata Batak)***

MASTERING OF THE BATAK LANGUAGE

There are a number of reasons why a Batak needs to master the Batak language :

Firstly, it is often **very difficult, if not impossible, to fully convey a Batak language expression in other languages**. **Secondly**, the **delivering of words of prayer, advice and encouragement (*mandok hata*)** is an essential element in all Batak traditional ceremonies in which all married Bataks are expected to be capable of participating. **Thirdly, the use of *umpasa* (traditional poetry) is also an essential element in most Batak ceremonies**, and the ***umpasa* has to be delivered in the Batak language to be meaningful**. **Fourthly, a Batak may feel uncomfortable** in amongst his/her community especially **when visiting his/her Bona Pasogit** without mastering the Batak language.

BATAK LANGUAGE

Reading Sources:

- Bahasa Batak Toba Untuk Pemula – Naposobulung by Drs. Richard Sinaga
- Kamus Batak Toba – Indonesia by Drs. Richard Sinaga
- Batak Story Books *Buku Turi-turian*
- Bible (*Bibel*) New Testament (1878) ; Old Testament (1894) ; Published (1974) ; Revised (1989)
- Hymn Book of Batak Church (*HKBP*)
- etc.

BATAK TRADITIONAL POETRY

(UMPASA)

Ompu raja di jolo

Martungkot sialagundi

Pinungka ni ompunta parjolo

Sipadimun-dimunon ni na di pudi

Message in the poetry :

The rules and tradition set by our
ancestors

Need to be perfected by their
descendants.

BATAK SCRIPT

Ina ni surat			Anak ni surat			
Baca	Aksara	K'board	Nama	Baca	Aksara	K'board
a	5	a	Hatadingan	e	-	e
ha	ʒ	h	Singkora	i	o	i
ma	ʒ	m	Haluaon	o	x	o
na	p	n	Saringar	ng	-	Shift + ^
ra	ʒ	r	Haborotan	u	>	Shift+aksara bersangkutan
ta	ʒ	t	<p>"\" = Pangolat: Berfungsi untuk menghilangkan bunyi " a " pada setiap ina ni surat</p> <p>Contoh:</p> <p>mangan = ʒ<ʒ\</p> <p>modom = ʒx<ʒx\</p> <p>marsak = ʒʒ\ʒʒ\</p> <p>Hatadingan " e " : garis pendek terletak disebelah kanan atas aksara</p> <p>Contoh:</p> <p>meme = ʒʒ</p> <p>tape = ʒʒ</p> <p>bere = ʒʒ</p>			
sa	ʒ	s				
pa	ʒ	p				
la	ʒ	l				
ga	ʒ	g				
ja	ʒ	j				
ba	ʒ	b				
wa	ʒ	w				
da	ʒ	d				
ya	ʒ	y				
nga	ʒ	n				
u	ʒ	u				
i	ʒ	Shift+i				

**Place of
Origin/Homeland
(*Bona Pasogit*)**

BONA PASOGIT

Bona ni Pasogit (Bona ni Pinasa) : Land and village of origin, ; Land and village of settlement originally established by ancestors of the clan (*marga*). A place or village they first established as a permanent home village which was subsequently and commonly accepted as the clan's home village according to customary law (*hukum adat*). Examples : ***Bona Pasogit Batak people is Sianjur Mulana (Sianjur Mula-Mula) village***, a.k.a. Sianjur Mula Tompa, Sianjur Mula Yang. ***Bona Pasogit Marbun clan is Parmonangan village (Huta Parmonangan), Bakkara. Bona Pasogit Siregar clan is Muara village (Huta Muara). Bona Pasogit Hutagalung clan is Huta Galung, Tarutung.*** The term ***Bona Pasogit (Bona ni Pinasa)*** in a wider sense also embraces other items passed down by (inherited from) the ancestors such as: ***clan name, custom (tradition), culture, history, inherited articles, burial place, etc.*** ***Bona Pasogit*** originated from the words ***Bale Pandang-Bale Pasogit. Pasogit (Parsantian house, house for giving birth)*** :birthplace; origin; small house specially set aside for giving birth and is therefore regarded as a sacred place. ***Pasogit*** as house for giving birth is found for example in Bakkara, Hutatinggi, Tomok, Pearaja. ***Bona*** = origin; stem base. ***Pinasa*** = Jackfruit tree.

(Source :*Kamus Budaya Batak Toba* (Dictionary of Toba Batak Culture) by M.A. Marbun and I.M.T. Hutapea)

BONA PASOGIT

- **Land and Village of Origin**
- Clan name (*marga*)
- Custom (tradition)
- Culture
- History
- Inherited articles (*benda-benda pusaka*)
- Burial place (*makam*)
- etc.

A Batak Village on the Shore of Lake Toba



Homeland Visit (*Pulang Kampung*)

- **Homeland visiting** has become a tradition for Batak peoples. Wherever they migrate to, they always feel the urge to go back to their home villages as frequently as possible to visit their relatives. **Young Bataks will be taken along by their parents to visit their relatives** in Tarutung, Balige, Porsea, Muara, Saribudolok, Pahae, Berastagi, Sidikalang, Pangaribuan, Bakara, Sipirok. As you just arrive in Medan, you will **feel the touching emotion** that you can finally return to your homeland.
- Tips: Listen to the song ***O Tano Batak (Oh, My Batakland)***, you will be overwhelmed with the touching emotion.

BATAK ARTS

BATAK MUSIC

A number of musical instruments also play part in the ritual and customary (*adat*) ceremonies of the Toba Batak people. There are two types of musical ensembles, *gondang sabangunan* and *gondang hasapi* consisting of traditional musical instruments most frequently played. **In the distant past (prior to the embracing of Abrahamic religions – predominantly Christianity)**, according to the mythology of the Toba Batak people, the two ensembles belonged to the *Mulajadi Nabolon (Great Creator)* and, therefore, must be played to submit their requests to the deity.

Gondang Ensemble



BATAK DANCE

Tortor* Dance** has become one of the most prominent arts in the culture of Batak people. ***Manortor* (to dance)**, in the distant past, constituted a symbol of thankfulness to ***Mulajadi Nabolon as the creator of the universe (**Note: in the present day context for the Batak people who have embraced modern religions, to God as the Creator**). This dance is also performed to pay respects to ***hula-hula*** in accordance with the ***Dalihan Na Tolu*** customary principle. Therefore, the ***tortor*** is commonly performed in ritual ceremonies, and in ***adat* ceremonies, such as wedding and other festivities.**

Batak Dance (*Tortor*)



Modern *Tortor* Version



BATAK HANDICRAFT

Martonun* (cloth weaving)** or the skill in the making of ***ulos* cloth using traditional weaving equipment**, constitutes one of the arts of handicrafting in the tradition of the Toba Batak people, which to this day could still be found in the interior villages of Samosir Island and in other places around Lake Toba. In the past, the Toba Batak community performed various handicrafting according to their roles and functions in the ***adat structure, and the religion they embraced.

Ulos



Blazer & Shirts



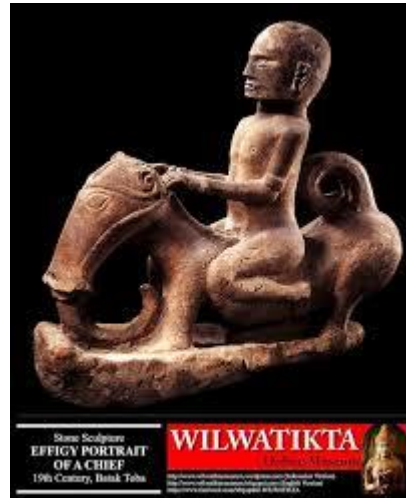
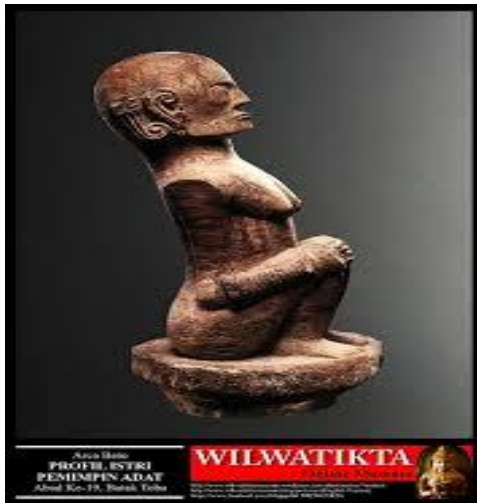
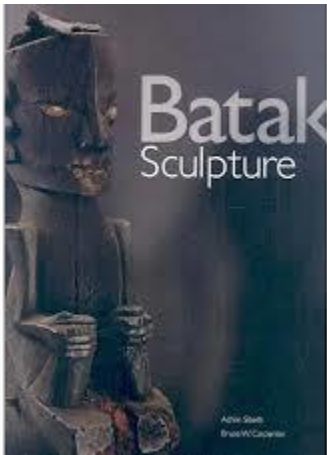
Handbags



BATAK SCULPTURE

The art of carving and sculpturing also constitute the main skills in the traditional arts of the Toba Batak people. **Carving known as *gorga* style which has traditionally been used as ornaments for their *adat* houses**, is a proof of the beauty of **the carving skills of** the Toba Batak people. On the other hand , the art of sculpturing could be seen from the abundance of traditional items such as ***sior* (bow/arrow)** and ***hujur* (spear)**, ***losung gaja***, ***tagan parpagaran*** and ***sigale-gale* (Batak puppet)**.

Wood Sculptures



Gorga Wood Carving

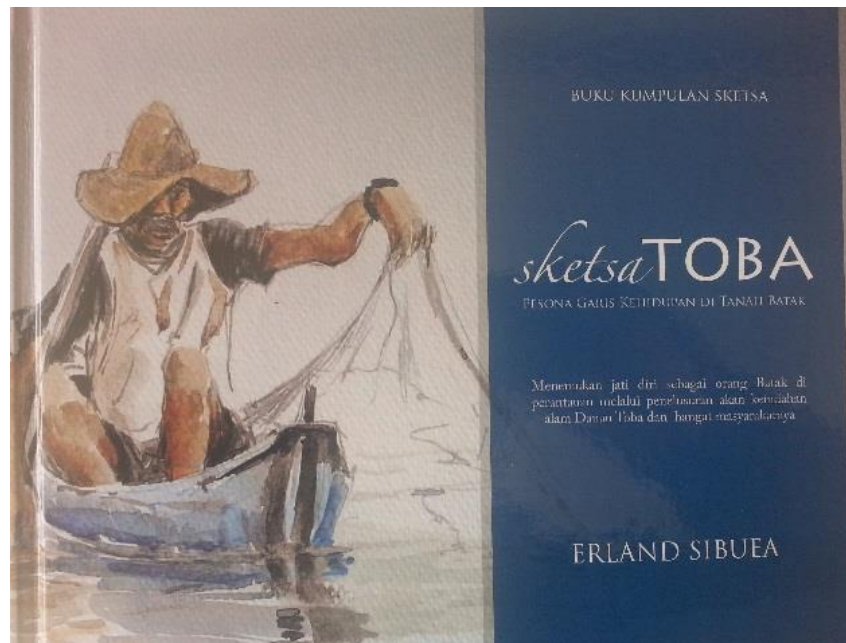


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BATAK PAINTINGS

- Not so prominent in the Batak culture.
- Modern trends: e.g. the works of **Erland Sibuea**



Music Ensemble



Gorga Painting



HKBP Church at Sigumpar

Watercolour Painting on Paper by Erland Sibuea



Village Café (Lapo)



BATAK LITERATURE

Various forms of **literary arts** have also evolved in the **life** of the Batak community, both **spoken/oral and written literatures**. Various **folklores**, such as **the origin of Lake Toba and *Batu Gantung* (Hanging Rock)**, have become legends which up to the present day are still believed as truth by some Batak people. Traditional poetries (***umpasa***) are also a unique element of the Batak culture, which portray the local wisdom of the Batak people. All of these literary arts have **philosophical meaning** in their life.

***Turi-turian* of Angkola-Mandailing Batak**

Turi turian adalah bahasa Batak, yang berarti cerita rakyat yang disampaikan secara lisan.

Sama seperti seni tradisi lainnya, turi-turian adalah anonim (tidak diketahui siapa yang pertama sekali menciptakannya), tetapi hidup di tengah-tengah dinamika kehidupan masyarakat.

Turi-turian disampaikan orangtua kepada anak cucunya sebagai cerita lisan supaya mereka mendapatkan pandangan hidup yang dapat menjadi landasan etos dan etika dalam melakukan kegiatan sehari hari.

Dan agar generasi muda dapat mengambil hikmah dari ilmu (*poda*) yang diturunkan nenek-moyang orang Batak Angkola-Mandailing.

Dari wilayah Angkola ada :

- ***Asal-usul ni gorar ni Huta Batu Nadua***
- ***Carito ni sada Ina-ina na pistar***
- ***Carito ni Si Biaok***
- ***Carito ni Jabukkuk dohot Si Japitung***
- ***Carito ni Si Bisuk na Oto***

Dari wilayah Sipirok ditemukan :

- ***Si Bisuk Na Oto***
- ***Asal-usul Tor Simago-mago***
- ***Ursa dohot kerek***
- ***Landut dohot joling-joling***
- ***Si Jabar dohot Si Samir***

Turi-turian Toba Batak

Turiturian adalah **Kisah dongeng, Cerita Legenda** atau kisah budaya dari kalangan masyarakat suku [Batak](#).

Beberapa contoh Turiturian

- *Asal mula ni Tao Toba* (Legenda [Danau Toba](#))
- *Asal mula ni Tarutung* (Legenda [Tarutung](#))
- *Pulo Simardan*
- Legenda *Putri Manggale*
- Legenda *Batu Gantung* (di [Parapat, Girsang Sipangan Bolon, Simalungun](#))
- dan lain sebagainya.

Referensi

- Apul Simbolon, "**Beberapa turi-turian Batak Toba**", Departemen Pendidikan dan Kebudayaan, 1979
- W. M. Hutagalung, "**PUSTAKA BATAK, *Tarombo dohot ni Turiturian Bangso Batak***", Penerbit Tulus Jaya, 1991.



PODA NI PARSINUAN posted by Paulus Simangunsong

Dang sitiop hujur hita amang
Alai parroha napiccur
Namangondolhon hatigoran
Di ruhut-ruhut ni hangoluan
Napatindangkon hasintongan
Di ganup roha namatolpangan

Hata ma on
Alai gabe arta di parjalanan
Nonang ma on
Alai gabe ulos tu nasa pamatang

TRADITIONAL POETRY (*UMPASA*)

Balintang ma pagabe

Tumandangkon sitadoan

Arinta ma gabe

Molo marsipaolo-oloan

Message in the poetry :

We will enjoy good days
If we are in agreement with
each other.



MORANG NAPOSOS
dan kawan-kawan

SITURIAK NAULI

**Antologi Puisi Dua Bahasa
Batak - Indonesia**

FOTO: MORANG MORANG
BUDAYA BATAK TAK BOLEH MATE!
DR. HINGATE BANEDJARAN MSi SHI MFI ACCS

CONCLUDING NOTES

1. The material presented is **predominantly about the Sub Tribe (Sub Ethnic) Toba Batak** but, in broad outline, **is also applicable to the other Batak Sub Tribes (Simalungun, Karo, Pakpak, Angkola, Mandailing).**
2. All of the Batak Sub Tribes have **Clan Names (*Marga*)**, distinct **Kinship and Titles (*Partuturan*)**, and Languages, and all subscribe to the **Tripod Customary Principle (*Adat Dalihan Na Tolu*).**
3. The **Clan Names (*Marga*)** in the Sub Tribes **Simalungun, Karo, Pakpak, Angkola and Mandailing** can be traced back to the **Ancestry (Family Tree) beginning from Si Raja Batak** presented for the Sub Tribe Batak Toba, with some exceptions.
4. There are differences among the Batak Sub Tribes in the terms used for the **titles (*panggilan, sebutan*)** in the kinship (*partuturan*). For example, *Amanguda* (Toba) = *Bapaanggi* (Simalungun); *Amangboru* (Toba) = *Amanghela* (Simalungun)
5. The Tripod (*Dalihan Na Tolu*) pillars:
Hula-hula (Toba) = *Tondong* (Simalungun) = *Kalimbubu* (Karo) = *Mora* (Angkola & Mandailing) = *Puang* (Pakpak)
Dongan Tubu (Toba) = *Suhut* (Simalungun) = *Senina* (Karo) = *Kahanggi* (Angkola & Mandailing) = *Dngngan Sbltk* (Pakpak)
Boru (Toba) = *Anak Boru* (Simalungun) = *Anak Beru* (Karo) = *Anak Boru* (Angkola & Mandailing) = *Brru* (Pakpak).
6. There are differences among the six Sub Tribes in the **execution of traditional ceremonies** (For example: wedding ceremony), but the **Tripod Customary Principle (*Dalihan Na Tolu*) is practised by all** of the Batak Sub Tribes in the **traditional ceremonies (*Ulaon Adat*).**
7. There are **differences in the languages** used by the six Batak Sub Tribes. The Toba Batak Sub Tribe has the largest population and, hence, largest users of the Toba Batak language. The languages of the Angkola & Mandailing Batak Sub Tribes are closely similar to the Toba Batak language. The language of the Simalungun Batak Sub Tribe also has some similarities to the Toba Batak language. However, the languages of the Karo Batak and Pakpak Batak Sub Tribes are fairly different from the languages of the other Batak Sub Tribes. These two latter Sub Tribes could easily understand each other languages. However, the **scripts (*aksara*)** of the six Sub Tribes **have striking resemblance to each other.**

CONCLUSIONS

- Batak as an ethnic group consists of sub-ethnics Toba, Karo, Simalungun, Pakpak, Angkola and Mandailing.
- Batak stereotype does not constitute Batak identity as such.
- Batak identity as an essential part of their culture which they strive to preserve, basically consists of Clan Name (*Marga*) and Ancestry (*Tarombo*), unique Kinship and Titles (*Partuturan*), unique customary tradition based on the “Tripod Principle” (*Dalihan Na Tolu*), the Batak Language (*Hata Batak*) as well as Batak Script and Place of Origin (*Bona Pasogit*).
- Batak Arts are also unique and continue to evolve with time (modernization process).

PROUD
TO BE
BATAK

Horas !!!

Mejuah-juah!!!

Njuah-juah!!!