



## Utilization of Speech Events in the Marunjuk Custom of the Batak Toba Ethnic Group as a Medium for Learning Cultural Values in Multicultural Education

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### ABSTRACT

This study aims to analyze speech events in the Marunjuk tradition of the Toba Batak ethnic group and evaluate its potential as a source of learning cultural values in the context of multicultural education. The Marunjuk tradition is a form of traditional wedding ceremony that is full of meaning and social symbols, which is carried out by the Toba Batak community by involving various elements of oral communication. This study employs a qualitative approach, incorporating observation, documentation, and discourse analysis techniques, grounded in the theory of speech events developed by Dell Hymes (Speaking). The results of the study indicate that there are ten main stages in the Marunjuk tradition containing 57 speech event data, which include values such as respect, gratitude, togetherness, and social responsibility. The ten stages are: entering the party hall, delivering *tudu-tudu sipanganon*, delivering *dengke simudur-udur*, *manjalo tumpak*, *mambagi jambar*, *marsiseanan*, handing over *panandaion*, handing over *tintin marangkup*, *mangulosi*, *tingkir tangga/paulak une (ulaon sad)*. From an educational perspective, this speech event serves as a concrete representation of cultural practices that can be utilized in local wisdom-based learning, particularly in strengthening the Pancasila student profile and developing character through language and cultural education. This research suggests integrating the Marunjuk custom as a contextual teaching resource in primary and secondary education curricula.

*Keywords: speech events, marunjuk custom, Batak Toba ethnic, medium for learning, multicultural education*

## Pemanfaatan Peristiwa Tutur dalam Adat Marunjuk Etnik Batak Toba sebagai Media Pembelajaran Nilai Budaya di Pendidikan Multikultural

### ABSTRAK

Penelitian ini bertujuan untuk menganalisis peristiwa tutur dalam adat Marunjuk etnik Batak Toba dan mengevaluasi potensinya sebagai sumber pembelajaran nilai-nilai budaya dalam konteks pendidikan multikultural. Adat Marunjuk merupakan salah satu bentuk upacara adat pernikahan yang sarat makna dan simbol sosial, yang dilaksanakan oleh masyarakat Batak Toba dengan melibatkan berbagai elemen komunikasi lisan. Kajian ini menggunakan pendekatan kualitatif dengan teknik observasi, dokumentasi, dan analisis wacana berdasarkan teori peristiwa tutur Dell Hymes (Speaking). Hasil penelitian menunjukkan bahwa terdapat sepuluh tahapan utama dalam adat Marunjuk yang mengandung 57 data peristiwa tutur, yang memuat nilai-nilai seperti penghormatan, syukur, kebersamaan, dan tanggung jawab sosial. Sepuluh tahapan itu adalah: memasuki gedung pesta, penyampaian *tudu-tudu sipanganon*, penyampaian *dengke simudur-udur*, *manjalo tumpak*, *mambagi jambar*, *marsiseanan*, penyerahan *panandaion*, penyerahan *tintin marangkup*, *mangulosi*, *tingkir tangga/paulak une (ulaon sad)*. Dalam perspektif pendidikan, peristiwa tutur ini berperan sebagai representasi nyata praktik budaya yang dapat dimanfaatkan dalam pembelajaran berbasis kearifan lokal, khususnya dalam penguatan profil pelajar Pancasila dan pengembangan karakter melalui pendidikan bahasa dan budaya. Penelitian ini menyarankan integrasi adat Marunjuk sebagai sumber ajar kontekstual dalam kurikulum pendidikan dasar dan menengah.

*Kata kunci: peristiwa tutur, adat Marunjuk, Batak Toba, media pembelajaran, nilai budaya*

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## INTRODUCTION

The Merdeka Curriculum, launched by the Ministry of Education, Culture, Research, and Technology in 2021, marks a paradigm shift in learning practices in schools. This curriculum places learning outcomes as the primary reference, emphasising literacy, numeracy, character, and mastery of 21st-century skills.

At the senior high school (SMA) level, Indonesian language learning is directed not only at mastering theoretical knowledge but also at developing language skills, encompassing listening, reading, writing, and speaking (Kemendikbud, 2020a). This achievement aligns with the profile of Pancasila Students, which prioritises critical, creative, and communicative characters, as well as the ability to collaborate in various contexts.

Within the realm of language skills, writing skills hold a highly strategic position. Writing is not merely a mechanical skill, but also a means of critical and reflective thinking. One type of text that is crucial for students to master is procedural text. This text requires students to construct instructions in a coherent, straightforward manner and in accordance with linguistic rules. The structure of a procedural text, consisting of objectives, materials or tools, and implementation steps, requires systematic, logical, and thorough thinking skills (Kosasih, 2019). Mastery of procedural texts is not only helpful in academic contexts but also in everyday life, the workplace, and digital communication.

However, initial observations and interviews with Indonesian language teachers at SMAN 7 Banjarmasin indicate that students' writing skills, particularly in writing procedural texts, still face various challenges. Students often struggle to structure texts consistently, use appropriate instructional language, and develop ideas into coherent paragraphs. Furthermore, low learning motivation, limited reading literacy, and a lack of interactive teaching media exacerbate these challenges. This phenomenon aligns with Agustin and Indihadi's (2020) findings that many students experience difficulties writing procedural texts due to limited struc-

tural and linguistic knowledge, as well as a lack of writing practice habits.

To address these issues, practical, systematic, and contextual teaching tools are needed. Learning modules are an alternative for teachers because they serve as independent learning guides containing objectives, materials, activities, and learning evaluations (Daryanto, 2013). A sound module not only presents material coherently but also encourages independence, trains critical thinking skills, and provides space for student creativity (Arianti, 2019; Andayani, 2017). However, the reality in schools shows that the modules used by teachers are still limited to printed teaching materials that lack variety, do not integrate technology, and do not fully accommodate the learning outcomes of the Independent Curriculum.

One relevant innovative approach to incorporate into modules is the Flipped Classroom model. This approach reverses traditional learning patterns by placing conceptual understanding outside the classroom through digital media, while using face-to-face class time for discussion, practice, and problem-solving activities (Farida et al., 2019). International research shows that the Flipped Classroom model can increase learning motivation, active student engagement, and learning outcomes across various subjects (Jayakumar et al., 2015). In the context of language, this approach is believed to strengthen writing literacy because it provides more space for practice, collaboration, and direct feedback.

The implementation of the Flipped Classroom is also highly relevant in the post-pandemic context, when digital learning has become an integral part of the education system. Students who are familiar with technology tend to have easier access to e-learning-based learning materials, whether in the form of videos, digital modules, or online learning platforms. Therefore, the development of a Flipped Classroom-based procedural text writing learning module at SMAN 7 Banjarmasin is a strategic effort to improve students' writing skills while fostering independent learning and digital literacy.



Based on this background, this research focuses on developing a Flipped Classroom-based procedural text learning module using e-learning media at SMAN 7 Banjarmasin. Specifically, this research aims to: (1) analyse students' needs in procedural text writing skills; (2) develop a learning module that meets these needs; and (3) test the module's feasibility through expert validation, teacher feedback, and student feedback.

The research findings are expected to contribute to the development of innovative teaching tools aligned with the Independent Curriculum and strengthen Indonesian language learning practices in senior high schools.

## METHOD

This research uses a descriptive qualitative approach, a method that aims to understand social and cultural phenomena from the perspective of participants holistically and in-depth (Creswell, 2013). This approach was chosen because speech events in the Marunjuk tradition cannot be understood quantitatively but must be analysed through their symbolic meaning and accompanying sociocultural context. In this context, qualitative methods enable researchers to interpret the cultural values embedded in traditional speech and relate them to their relevance in education, particularly multicultural education.

The location of this research was in Medan, specifically at the Eben Ezer Guesthouse on Jalan Turi, Timbang Deli Village, Medan Amplas District, Medan City, North Sumatra, and was conducted on December 30, 2024.

The research data were obtained through participatory observation techniques, photo and video documentation, and discourse analysis of the speech acts occurring during the Marunjuk traditional ceremony. Observations were conducted directly by the researcher at the location of the traditional ceremony, namely the Eben Ezer Guesthouse, Timbang Deli Village, Medan Amplas District, Medan City.

Participatory observation was conducted to record communication behaviour and forms of

social interaction between traditional actors, with active participation while maintaining objectivity (Miles, Huberman, & Saldaña, 2014).

Data collection tools consisted of electronic devices such as digital cameras and smartphones for visual and audio recording, as well as writing instruments and observation sheets used to record speech structure, social context, and verbal and nonverbal expressions occurring during traditional ceremonies. The data collection procedure also involved transcribing traditional speech from the Toba Batak language into standard Indonesian so that it could be systematically analysed within an academic framework.

To analyse the data, this study applied the Speaking theory developed by Dell Hymes (1974). This model served as a framework for analysing the components of speech events, namely:

- a. Setting and Scene (location and atmosphere where communication occurs),
- b. Participants (speakers and listeners in the interaction)
- c. Ends (goals and outcomes of communication)
- d. Act Sequence (order and form of speech),
- e. Key (tone, attitude, or style of speaking),
- f. Instrumentalities (communication channels and media),
- g. Norms of interaction and interpretation (social rules applicable in communication), and
- h. Genre (form or type of communication such as prayers, advice, proverbs, etc.).

By applying this theory, researchers can identify the structure and function of communication in the Marunjuk tradition and interpret the values contained therein, such as respect, solidarity, religiosity, and openness to diversity. These values are then examined for their relevance as a medium for learning cultural values in the context of multicultural education. This analysis not only reveals linguistic aspects but also provides a deep understanding of how cultural communication can be utilised in education to

shape students' tolerant character and strong cultural identity (Banks, 2009; Tilaar, 2004).

Thus, this methodology allows for the establishment of a relationship between local cultural practices and the development of contextual, inclusive, and locally-based learning strategies as part of strengthening national identity in Indonesian education.

## RESULT

### 1. Entering the Party Hall

Parsinabung paranak: "So, if both the families of the groom and the bride have agreed, you, our musicians, please play that beautiful music.

Table 1  
Entering the Party Hall

	Speaking	Lexicon
<i>Setting and Scene</i>	Upon entering the party hall	Marunjuk Event
<i>Participants</i>	Parsinabung paranak, suhut, parmusik.	Parsinabung paranak said that both sides of the bride and groom's families had agreed and told the musicians to play beautiful music
<i>Ends; purpose and goal</i>	Asking the musician to accompany a song	<i>Dihamu amang parmusik nami, lean hamu ma musik naum arga i.</i>
<i>Act sequences</i>	Requesting	<i>Hasuhutan parboru, hasuhutan paranak (S) Mangarade (P) Hamu, musik (O)</i>
<i>Key : tone or spirit of act</i>	Speech	<i>Lean hamu ma musik naum arga i</i>
<i>Instrumentalities</i>	Standard language and complete sentences	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and non-pushy	<i>Di hamu amang parmusik nami</i>
<i>Genres</i>	Narrative	<i>Molo nunga mangarade haduan</i>



## 2. Delivery of the Tudu-tudu Sipanganon

Parsinabung paranak: "So, in the hamu hula-hula raja i, in ari nauli ni parnangkok ni mataniari, ro ma hami lao pasangapon hamuna raja nami. Marhite-hite tudu-tudu sipanganon na naeng sipasahaton hami tu hamuna."

"So, to our extended family (hula-hula), whom we respect, on this bright day, we come to pay our respects to our extended family (hula-hula). Through the food we will provide to our family (hula-hula)".

From the above data, the following explanation can be made.

Table 2  
 Delivery of the Tudu-tudu Sipanganon

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Marunjuk Event
<i>Participants</i>	<i>Parsinabung, Suhut, hula-hula, bone, dongan tubu, anak, boru, bere, ale-ale</i> and all the invited guests	<i>Jadi di hamu hua-hula nami raja i</i>
<i>Ends; purpose and goal</i>	Convey a sign of respect to the hula-hula through the food provided.	<i>ro ma hami lao pasangapon hamuna raja nami. marhite-hite tudu-tudu sipanganon na naeng sipasahaton hami tu hamuna.</i>
<i>Act sequences</i>	Standard language and complete sentences	<i>Hami, hula-hula (S) Sipasahaton, (P) Hamu (O)</i>
<i>Key: tone or spirit of act</i>	Happy with a neutral tone of voice	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Instrumentalities</i>	Others language	<i>jadi dihamu hula-hula nami raja i, di ari nauli ni parnangkok ni mataniari.</i>
<i>Norms of interaction and interpretation</i>	Polite and respectful of the hula-hula party	<i>Jadi di hamu hula-hula nami rajai, ro ma hami lao pasangapon hamuna raja i</i>
<i>Genres</i>	Narative	<i>Di ari nauli ni parnangkok ni mataniari, marhite-hite, sipasahaton hami.</i>

### 3. Delivering the Dengke Simudur-udur

Parsinabung parboru: "So, in the morning, the amangboru is the king, and in the afternoon, the pasahaton is the dengke simudur-udur, and the dengke tio. Asa hudur ma tontong hamu pomparan ni amang nami tu dolok tu toruan, jala tio ma angka pancarian mu, jala nauli sahat na denggan ma di hamu saluhutna."

"With respect, we convey warm greetings to the entire extended family (amangboru) whom we respect.

On this auspicious occasion, we offer a small token of love as an expression of our gratitude and respect. May God Almighty always bestow His grace and blessings upon our extended family, so that all affairs are always smooth and filled with happiness. May abundant sustenance always accompany us all."

From the above data, the following explanation can be drawn: karunia-Nya kepada keluarga besar kami, sehingga segala urusan senantiasa dilancarkan dan dipenuhi kebahagiaan. Semoga rezeki yang melimpah senantiasa menyertai kita semua.

Table 3  
 Delivering the Dengke Simudur-udur

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Marunjuk Event
<i>Participants</i>	<i>Parsinabung, Suhut, hula-hula, bone, dongan tubu, anak, boru, bere and all the invited guests</i>	<i>jadi di hamu pomparan ni amangboru nami raja i</i>
<i>Ends; purpose and goal</i>	As an expression of gratitude and a sign of respect	<i>dina ari nauli na denggan on, ro hami pasahaton dekke simudur-udur, dekke tio.</i>
<i>Act sequences</i>	Standard language and is a complete sentencevoice Others language	<i>Hami, amangboru (S) pasahaton (P) Hamu (O)</i>
<i>Key: tone or spirit of act</i>	Happy with a neutral tone of voice	<i>jadi di hamu pomparan ni amang boru nami rajai, dina ari nauli na denggan on</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and respectful of the paranak	<i>di hamu pomparan ni amang boru nami rajai, dina ari nauli na denggan on, ro hami pasahaton dekke simudur-udur, dekke tio</i>
<i>Genres</i>	Narative	<i>Di na ari nauli na denggan on, asa hudur, tu dolok tu toruan.</i>



#### 4. Manjalo Tumpak

Parsinabung paranak : in hamuna figures said nami numbers namangan dope boi do ditoruson man-ganese, asa jonjong ma hita sude pasahaton tumpak, ro be ma hita.

'To our brothers who are still eating, may we continue. Let's all stand up to make a contribution. Come on.'

From the data above, the following explanation can be made.

Table 4  
 Manjalo Tumpak

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Marunjuk Event
<i>Participants</i>	<i>Parsinabung, Suhut, hula-hula, bone, dongan tubu, anak, boru, bere and all the invited guests</i>	<i>Di hamuna angka tutur nami, jonjong ma hita sude.</i>
<i>Ends; purpose and goal</i>	Inviting all people present at the Marunjuk event to stand and give a tumpak	<i>Jonjong ma hita sude pasahaton tumpak</i>
<i>Act sequences</i>	Standard language and is a complete sentence	<i>Hita (S) Pasahaton, Ro be (P) hamu, tumpak (O)</i>
<i>Key: tone or spirit of act</i>	Sshort and happy because it will convey tumpak	<i>Ro be ma hita</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and not pushy	<i>Dihamuna angka tutur nami namangan boi do ditoruson mangan</i>
<i>Genres</i>	Dialog	This is a sentence in the form of a dialogue because it is a short sentence to answer the sentence from the previous interlocutor.

#### 5. Mambagi Jambar

Parsinabung parboru: boru nami pasahaton hamu ma tu hadopan di rajai.

'Our daughter, convey your greetings to the king.'

From the data above, the following explanation can be made:

Table 5  
Mambagi Jambar

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Marunjuk Event
<i>Participants</i>	<i>Parsinabung parboru, parsinabung paranak, boru</i>	<i>Di hamuna angka tutur nami, jonjong ma hita sude.</i>
<i>Ends; purpose and goal</i>	Tell Boru to convey it to the Paranak	<i>boru nami pasahaton hamu ma tu hadopan di rajai</i>
<i>Act sequences</i>	Standard language and is a complete sentence	<i>nami (S) pasahaton (P) raja i (O)</i>
<i>Key: tone or spirit of act</i>	Short	<i>boru nami pasahaton hamu ma tu hadopan di rajai</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and respectful	<i>boru nami pasahaton hamu ma tu hadopan di rajai</i>
<i>Genres</i>	Dialog	This is a sentence in the form of a dialogue because it is a short sentence to answer the sentence from the previous interlocutor.

## 6. Marsiseanan

Parsinabung paranak : mauliate ma amangboru raja of naburju, asa ta began to manghatai. Asa saut matutu songon nidok ni natua-tua. Tektek do mulani gondang, serser do mulani tor-tor sise do mulani hata, martio mulani ari sipasahaton mata ni Bulan, mauliate ma manghatai pasahaton hamu ma pinggan panungkunan.

'Thank you very much to the honorable sir/madam (amang Boru), let's start this event. Hopefully this event will run smoothly according to customs. Starting with the melodious sound of gondang, beautiful dances, wise words, and this good day is a special day. Thank you for starting this event.'

From the data above, the following explanation can be made.



Table 6  
 Marsiseanan

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Marunjuk Event
<i>Participants</i>	<i>Parsinabung paranak, parsinabung ni parboru</i>	<i>Di hamuna angka tutur nami, jonjong ma hita sude.</i>
<i>Ends; purpose and goal</i>	Convey thanks and respect to Parboru	<i>mauliate ma amangboru raja naburju, asa ta mulai manghatai.</i>
<i>Act sequences</i>	Standard language and is a complete sentence	<i>Hita (S) Manghatai, pasahaton (P) Hamu (O)</i>
<i>Key: tone or spirit of act</i>	Happy with a neutral tone of voice	<i>mauliate ma manghatai pasahaton hamu ma pinggan panungkunan.</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and respectful	<i>mauliate ma amangboru raja naburju</i>
<i>Genres</i>	Proverb	<i>Umpasa</i>

## 7. Handover of the Panandaion

Parsinabung parboru: boru nami pasahaton hamu ma tu hadopan di rajai.

'Our daughter, convey your greetings to the king.'

From the data above, the following explanation can be made:

Table 7  
Handover of the Panandaion

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Marunjuk Event
<i>Participants</i>	<i>Parsinabung parboru, parsinabung paranak, boru</i>	<i>Parsinabung parboru continued his words</i>
<i>Ends; purpose and goal</i>	Tell Boru to convey it to the Paranak	<i>boru nami pasahaton hamu ma tu hadopan di rajai</i>
<i>Act sequences</i>	Standard language and is a complete sentence	<i>nami (S) pasahaton (P) raja i (O)</i>
<i>Key: tone or spirit of act</i>	Short	<i>boru nami pasahaton hamu ma tu hadopan di rajai</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and respectful	<i>boru nami pasahaton hamu ma tu hadopan di rajai</i>
<i>Genres</i>	Dialog	<i>This is a sentence in the form of a dialogue because it is a short sentence to answer the sentence from the previous interlocutor.</i>

### 8. The Handover of Tintin Marangkup

Hula-hula ni parboru : so nga hujalo hami sinamot ni boruta i, saotik sian ni hupusat hami ma songon Tandana tintin marangkup. So hupusat hami ma tanggo na tabo, rap ma hita manjalo. hupusat hami ma tu hamu ma muse songon aek sitito-tio masa tio ma atong Langkata dijolo ni ari on, ala rap hita marboru, songoni ma di hamu dongan parhundulan nami, hupusat hami ma di hamu, boti ma.

'So we have received our child's dowry, from there we convey a sign of respect to uncle's family. So we give a good discount, we receive the same. We also provide clean water so that our steps will be clean in the future, because together we have children, it is like that for the families of our seat mates, we convey this to you.'

From the data above, the following explanation can be made.



Table 8  
 The Handover of Tintin Marangkup

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Marunjuk Event
<i>Participants</i>	<i>hula-hula, parsinabung, bone, Suhut, Dongan Tubu, anak, Boru, Bere and all the invited guests</i>	<i>Hula-hula ni parboru conveys a sign of respect to the paranak at the Marunjuk event</i>
<i>Ends; purpose and goal</i>	Receive and convey signs of respect to the hula-hula ni paranak	<i>hupasat hami ma songon tandana tintin marangkup</i>
<i>Act sequences</i>	Standard language and is a complete sentence	<i>Hami (S) Hujalo, hupasahat(P) Hamu (O)</i>
<i>Key: tone or spirit of act</i>	Happy with a neutral tone of voice	<i>jadi nga hujalo hami sinamot ni boruta i, saotik sian ni hupasat hami ma songon tandana tintin marangkup</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and respectful	<i>songoni ma di hamu dongan parhundulan nami, hupasat hami ma di hamu</i>
<i>Genres</i>	Narative	<i>Nga hujalo hami, saotik sian ni hupasahat hami ma tu hamu, tio ma attong langkata dijolo ni ari on</i>

### 9. Mangulosi

Natoras ni boru muli : di ho amang hela dohot borungku, pasahatonnami ma tu hamu ulos herbang ulos naganjang, ulos parhorasan. Herbang ma hand ni Dewata mamasu-masu parsaripeonmu. Ganjang ma antong, your age is good, nasaur matua. Ulos parhorasan ma on, asa gabe di anak gabe di boru hamu tumpakon ni Dewata

pardenggan basa i. Sai pir ma tondi ni borukkon, dipasu-dipasu ma akka male offspring manang female, pir ma tondi ni borukkon masa gabe parbahul-bahul ni nabolon ibana dibagasan family. Pir ma tondi ni helakon asa boi ho gabe ulu balang, gabe panggonggom ma ho dibagasan family, pir ma tondi helakon pir ma tondi ni borukon, sai pir ma.

'My son-in-law and my daughter, we hand over to you the ulos of this gate, the long ulos, the ulos parsahoran. Wide are the hands of our Lord to bless your family. May your life be long until old age, ulos parhorasan is this, so that your children and women will be blessed by Almighty God. My daughter's heart and soul is strong, may the male and female offspring be blessed, my daughter's soul is strong so that she can be a good place to lean on in her family. My son-in-law's soul is strong enough to be a good head of the family. Become a holder in the family, my son-in-law's soul is strong, my daughter's soul is strong, be strong.'

From the data above, the following explanation can be made.

Table 9  
Mangulosi

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Natoras ni boru muli delivers ulos to the bride and groom at the Marunjuk event.
<i>Participants</i>	<i>Natoras ni boru muli, bride and groom, hula-hula, parsinabung, bone, Suhut, Dongan Tubu, anak, Boru, Bere and all the invited guests</i>	<i>di ho amang hela dohot borungku</i>
<i>Ends; purpose and goal</i>	Delivering ulos hela and giving boras si pir ni tondi to the bride and groom.	<i>pasahatonnami ma tu hamu ulos herbang ulos naganjang, ulos parhorasan.</i>
<i>Act sequences</i>	Standard language and is a complete sentence	<i>Hami (S) Pasahathon (P) Hamu, ulos (O)</i>
<i>Key: tone or spirit of act</i>	The tone of voice tends to decrease and is happy and full of hope because the ulos has been given to the bride and groom.	<i>Herbang ma tangan ni Tuhanta mamasu-masu parsaripeonmu. Ganjang ma antong umurmu sahat tu nasaur matua.</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Polite and loving	<i>di ho amang hela dohot borungku, pasahatonnami ma tu hamu ulos herbang ulos naganjang, ulos parhorasan</i>
<i>Genres</i>	Advice and narative	<i>Pasahatonnami, ganjang ma umurmu, gabe pangggonggom, gabe parbahul-bahul ni nabolon, sai pir ma tondimu</i>



**10. Tingkir tangga/paulak une (ulaon sadari)**

Parsinabung parboru: di hamu rajanami, ala naung dos rohanta, sonari ma taulahon ulaon sadari.

To you, our lord, because we are of one heart, we now carry out ulaon sadari.'

From the data above, the following explanation can be made:

Table 10  
 Tingkir tangga/paulak une (ulaon sadari)

	Speaking	Lexicon
<i>Setting and Scene</i>	At the time of the Marunjuk event indoors	Natoras ni boru muli delivers ulos to the bride and groom at the Marunjuk event.
<i>Participants</i>	<i>Parsinabung parboru, parsinabung paranak</i>	<i>di hamu rajanami, ala naung dos rohanta</i>
<i>Ends; purpose and goal</i>	invite	<i>sonari ma taulahon ulaon sadari.</i>
<i>Act sequences</i>	Standard language and is a complete sentence	<i>Hita (S) taulahon (P) Hamu, ulaon sadari (O)</i>
<i>Key: tone or spirit of act</i>	Happy with a neutral tone of voice	<i>ala naung dos rohanta, sonari ma taulahon ulaon sadari.</i>
<i>Instrumentalities</i>	Speech	The Marunjuk traditional ceremony always uses spoken language, not written language.
<i>Norms of interaction and interpretation</i>	Politeness and respect	<i>di hamu amangboru, dohot di hita saluhutna na marsihaholongan</i>
<i>Genres</i>	Narative	<i>Dos rohanta Ulaon sadari</i>

The research results indicate that the speech events occurring in the Marunjuk tradition (a ritual for feeding ancestral spirits) are not merely ceremonial communication practices, but also a means of transmitting cultural values. The structure of traditional conversation, such as the use of proverbs, prayers, and symbolic expressions, conveys teachings about politeness, respect, solidarity, and religiosity. This supports the findings of Khoir & Purba (2022), who asserted that analyzing speech events in Toba Batak ceremonies reveals social rules and cultural norms that can be taught in formal education.

This research also confirms that Marunjuk reflects multicultural educational practices based on local wisdom. Through speech events, the community is taught the values of tolerance, respect for different roles (Dalihan Na Tolu), and the strengthening of collective identity. This aligns with the idea of Armansyah, Ramadhan, & Hanum (2024) that multicultural education can be strengthened through the use of local arts and traditions as learning resources.

The types of illocutionary acts (representative, directive, expressive, declarative) found in the Marunjuk tradition serve a dual function: first, as a means of traditional communication; second, as a vehicle for learning cultural values. For example, directive speech acts, such as advice to the younger generation, instill an awareness of respect for ancestors and parents. This supports Simamora & Ambarita (n.d.), who found that speech acts in Toba Batak ceremonies can be utilized to develop pragmatic competence and internalize cultural values in the classroom.

The research findings imply that Toba Batak traditional speech events can be used as contextual teaching materials in a multicultural curriculum, both in Indonesian Language (discourse analysis and pragmatics) and Pancasila Education (local wisdom values). This utilization also contributes to the Pancasila Student Profile (P5) program because it emphasizes aspects of cooperation, global diversity, and a faithful character. Thus, the Marunjuk tradition can be promoted as

an innovative learning resource that strengthens cultural literacy while preserving ancestral heritage.

## CONCLUSION

Based on the research conducted, it can be concluded that the Marunjuk traditional ceremony in the Toba Batak community consists of ten main stages, namely:

- a. Entering the feast hall,
- b. Presenting the tudu-tudu sipanganon,
- c. Presenting the dengke simudur-udur,
- d. Manjalo tumpak
- e. Mambagi jambar,
- f. Marsiseanan,
- g. Presenting the panandaion,
- h. Presenting the tintin marangkup,
- I. The mangulosi procession, and
- j. Tingkir tangga/paulak une (ulaon sadari).

Each of these stages is accompanied by verbal communication events that have significant social and symbolic functions. In this context, the research successfully documented 57 speech events that occurred throughout the entire traditional procession. The analysis was conducted based on Dell Hymes' Speaking model, which allows for the identification of linguistic and social elements in traditional speech practices. The Setting and Scene elements indicate that all speech events take place in a formal setting, namely in a party hall or traditional house, with a sacred and respectful atmosphere. Participants include key elements in the Dalihan Na Tolu structure, such as the hula-hula, suhut, parsinabung, tulang, dongan tubu, boru, anak, bere, ale-ale, pandita, and all the guests present.

The Ends element, or purpose of the speech event, encompasses various communicative functions such as giving or receiving blessings, offering prayers, expressing gratitude, offering advice, and responding to and inviting invitations in traditional social interactions. The Act Sequence element reveals a variety of utterance forms, ranging from formal, complete, and incomplete sentences to questions, statements, and commands. "In



the Key aspect, the speech events in Marunjuk display a variety of tones and emotional expressions, including neutral, descending, and rising tones, as well as feelings of happiness, emotion, and hope. In terms of Instrumentalities, the language used is oral and rich with local cultural expressions. Norms of Interaction and Interpretation reflect ethical communication values such as courtesy, mutual respect, and appreciation among participants in a ceremony. The genres of these speech events include forms of communication such as dialogue, narrative, proverbs (umpasa), advice, and prayers

The results of this study indicate that speech events in the Marunjuk tradition are not only a medium for cultural expression but also have significant potential as contextual teaching resources in multicultural education. The values contained in each speech act reflect moral and social teachings that can enrich local wisdom-based learning, particularly in strengthening the Pancasila Student Profile and developing student character through language, culture, and ethnopedagogical approaches.

Therefore, this research is expected to contribute to the preservation of intangible cultural heritage while strengthening the theoretical and practical foundations for utilizing oral traditions as a transformative learning medium in Indonesian schools, both at the elementary and secondary levels.

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