

## Lexical Items in Batak Toba Language Representing Fauna, Flora and Social Environment: Ecolinguistic Study

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### ABSTRACT

In the ecolinguistic view, The relationship between human and nature (ecology) produces a variety of languages (linguistics). Language and environment are two things that influence each other. Change in language, both in the lexicon or grammar, cannot be released from changes in the natural and social environment. On the one hand, environmental changes have an impact on change in language, and on the other hand, the community behavior towards their environment influenced by the language they use. Thus, the dynamics of the existence of the lexicon are affected by changes in the environment of a place the language used. The results of this study prove that there are relationship between language and nature. There are 6 lexicons which be explained in this article. *Horbou* or *buffallo* and *Dekke* or *fish: goldfish* are lexical items representing fauna. *Boras Sipir ni Tondi* or *Rice and Demban* or *Sirih* or *betel leaf* are lexical items representing flora. And to the lexical items which representing social environment are *Ulos* or *Woven Cloth* and *Tortor* or *Traditional Dance*. The six lexical items which are representing natural (two for fauna and flora respectively) and social environment (two lexical items) contain cultural terms in Batak Toba language. Because it is a cultural terms, then it cannot be separated from the history of Batak people. The cultural terms then will be analyzed and compared to the present life in Indonesian culture in general. It could have similarities or even differences to the present life in Indonesia.

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## 1. INTRODUCTION

Ecolinguistic studies which were initially named as studies of language ecology, are new paradigms relating to the ecological and linguistic relationships initiated by Einar Haugen in 1970. This study compares language studies with ecology which can be defined as a study of the interaction between languages and their environment or the environment in which the language is used. The relationship between human and nature (ecology) produces a variety of languages (linguistics). Halliday (2001) explained that language and environment are two things that influence each other. Change in language, both in the lexicon or grammar, cannot be released from changes in the natural and social environment. On the one hand, environmental changes have an impact on change in language, and on the other hand, the community behavior towards their environment influenced by the language they use. Thus, the dynamics of the existence of the lexicon are affected by changes in the environment of a place the language used.

According to Kridalaksana (1982), the lexicon is a list of words about the natural environment which is accompanied by an explanation and also refers to the wealth of words that are owned someone. This article focus on lexicons which refers to Bataknese culture. Bataknese is very rich with the lexicon of the natural environment which refers to flora and fauna entities. This article will explain some lexical items which representing natural (two for fauna and flora respectively) and social environment (two lexical items) in Batak Toba language. In terms of this, ecolinguistic study is needed, for examine the interrelationships between nature/ environment with language or juxtaposing ecology and linguistics. As scientific discipline, ecology explain reciprocal relationships between human beings with the natural surroundings.

There are 6 lexicons which be explained in this article. *Horbou* or *buffallo* and *Dekke* or *fish: goldfish* are lexical items representing fauna. *Boras Sipir ni Tondi* or *Rice and Demban* or *Sirih* or *betel leaf* are lexical items

representing flora. And to the lexical items which representing social environment are **Ulos or Woven Cloth and Tortor or Traditional Dance**. Then those cultural terms will be analyzed and compared to the present life in Indonesian culture in general. In this case, ecolinguistic studies try to include themselves in environmental studies in a linguistic perspective because socio-ecological changes greatly affect the use of language and changes in cultural values in a society (Al Gayoni, 2010: 1).

## 2. THEORETICAL FRAMEWORK

Language change, especially on lexicon level, cannot be separated from changes in the natural environment because the language and environment are two things that influence each other. This phenomenon is an area of ecolinguistic studies, namely a discipline that studies language and environment and juxtaposing ecology with linguistics (Mbete, 2008:1). The idea of ecology of language in sociolinguistic studies actually it was alluded to by Gumperz (1962). Gumperz (1962: 137) argue that sociolinguistics is study of verbal behavior related to speakers social characteristics, their cultural background, and the ecological nature of the environment as a place they interact. Therefore, ecolinguistics is defined as interaction between language and environment used by speaker of the language.

In 1970, Haugen for the first time introducing the term ecology of language (1972: 325, in Fill and Mühlhäusler, 2001: 57). Haugen explained that "ecology of language may be defined as the study of interactions between any given language and its environment". Haugen confirmed that language is in the user's mind and language functions in relationships between users and its environment, that are social environment and natural environment. According to Haugen (in Dil, 1972: 325--329), defines language environment as follows: *"The true environment of a language is the society that uses it as one of its codes. Language exists only in the minds of its speaker, and it only functions in relating the users to one another to nature, i.e. their social natural environment. The ecology of a language is determined primely by those who learn it, use it, and transmit it to others.*

Haugen's statement implies that the environment of a language is basic language in the form of a social setting and cultural setting, not just a physical setting because it is impossible to understand a thing language without speakers. Change or shift and survival of a language (especially at the lexicon level) is influenced by environmental changes the nature, social, and culture that hit the language environment. It will be happened in one language that lives in the middle of one community, also be changed, because of modernization and globalization. Changes that hit social and cultural aspects also influence the use of language, especially in lexicon level.

There are several linguists who put forward the concept of the lexicon with various emphases. One of the other linguist is Spencer (1993: 47) who states:

*"The term lexicon means simply dictionary is a list of words together with their meaning and other useful bits of linguistic information..."*

The statement above implies that the lexicon is a list of words that have little meaning accompanied by information relating to linguistic information. El-son and Pickett (1987: 1) define lexicon as the vocabulary of a language or vocabulary owned by a language speaker, or the total number of morphemes or words of a language. The words intended by Elson and Pickett (1987) are not words that only have separate meanings, but meanings that are influenced by the context of the situation, the words that accompany it, their position in the grammatical pattern, and the way they are used social. Meanwhile, Martin Haspelmath (2002: 39) describes the lexicon as a term that refers to mental dictionaries and grammatical rules about the language that speakers of a language must possess. In addition, Crystal (1985: 78) says that the lexicon is a component that contains information about word traits in a language, such as semantic behavior, syntactic, and phonological. In the Indonesian Big Dictionary (Depdiknas, 2008: 805) it is stated that the lexicon is a vocabulary; language component that contains all information about the meaning and usage of words in language; the wealth of words that a language has.

Based on the lexicon concepts described above, the lexicon concept proposed by Kridalaksana (1982) is applied in this study because the lexicon referred to in this study is a list of words about the natural environment accompanied by an explanation and also refers to wealth. the word someone has, in this case research respondents.

### 3. RESEARCH METHODS

This study uses a qualitative approach. Djajasudarma (2006: 11) says that a qualitative approach is a procedure that produces descriptive data in the form of written or oral data. because the qualitative approach prioritizes data analysis techniques with the power of in-depth descriptions.

The data obtained from this study is the six lexical items representing natural (two for fauna and flora respectively) and social environment (two lexical items) in Batak Toba language. **Horbou or buffalo** and **Dekke or fish: goldfish** are lexical items representing fauna. **Boras Sibir ni Tondi or Rice and Demban or Sirih or betel leaf** are lexical items representing flora. And to the lexical items which representing social environment are **Ulos or Woven Cloth and Tortor or Traditional Dance**.

Then, those six lexical items will be analyzed and compared to the present life in Indonesian culture in general. It could have similarities or even differences to the present life in Indonesia. All those will be explained in this chapter.

### 4. THE RESEARCH DATA

In this article, There are six lexical items representing natural (two for fauna and flora respectively) and social environment (two lexical items) in Batak Toba language. **Horbou or buffalo** and **Dekke or fish: goldfish** are lexical items representing fauna. **Boras Sibir ni Tondi or Rice and Demban or Sirih or betel leaf** are lexical items representing flora. And to the lexical items which representing social environment are **Ulos or Woven Cloth and Tortor or Traditional Dance**. The descriptions of the six lexical items will be shown as follow:

#### I. Representing Fauna

1 **Horbou or buffalo** has become one of the animals that have a high degree in the social life of Batak culture. Not only to be consumed, the animal's organs are used as art ornaments on traditional Batak houses. Batak ornaments on the Batak community are a symbol that has a sacred. Its sacred nature is known through the buffalo ornaments on megalithic remains associated with the grave stone, is the symbol of the vehicle (rides) for the soul to the spirit world. Buffalo ornaments also symbolize fertility associated with the livelihood of megalithic supporters of livelihoods in agriculture. In addition, buffalo ornaments are often depicted in traditional houses Batak community in North Sumatra. Batak admits that buffalo is a sacrificial animal that has the highest value compared to other animals such as pigs. A buffalo slaughtered at a traditional ceremony, describing the ability of the family or the high social status of a person in society. It is symbolically reflected on the number of buffalo horns on display at traditional houses. Ownership of a buffalo signifies the prestige of a person, the rich and high status of a person is marked how many buffalo he has.

For Bataknese, The following is the philosophy of a buffalo:

- Considered as the richest animal of all pets; has two horns, four centers, and is very mighty.
- Having a pair of buffalo horns which is a symbol of the descent of two ancestors of the Batak people, namely Lontung and Sumba.
- Buffalo always faithful to help humans, such as plowing rice fields, for agricultural products abundant.

2 **Dekke or fish: goldfish**. According to Batak, *ikan mas* (goldfish) is *dekke sitio-tio* and *dekke simudur-udur*. This fish symbolizes the purity of life and longevity. This meaning can be seen from the habitat of goldfish that live in fresh water and have a long body. This fish also symbolizes the peaceful life of hereditary as well as goldfish that live in clusters (*marudur-udur*). In the Batak community, this fish will then be processed into a dish which is then referred as *dekke na ni arsik*. This dish has a strong tradition value. *Dekke na ni arsik* is a media offerings for the ancestors and family members who have died. Not only that, *dekke na ni arsik* is also a form of expression of gratitude to God Almighty.

## II. Representing Flora

**3** *Boras Sipir ni Tondi or Rice.* For Batak people, rice is one of the symbols commonly used by in Ritual or certain activities. Especially in Indonesia rice is very easy to obtain and found because most of the population work as farmers. The tradition of using rice is called as “*Boras Sipir ni Tondi*”. Tradition *Boras Sipir ni Tondi* is a tradition of Batak people who have long existed, usually the symbol used is rice. This tradition is usually used in weddings, entering new homes, childbirth events, and blessing people. The purpose of this tradition is to strengthen the soul. The tradition of *Boras Sipir ni Tondi* has a positive purpose, and people who do this tradition hope that what he said can be answered as well as those who are part of this tradition. And the core of *Boras Sipir ni Tondi* is to strengthen the Soul. And even now the Batak people still maintain this tradition, because they believe in the kindness of this tradition.

**4** *Demban or Sirih or betel leaf.* *Demban* has long been known by the Batak people, even *demban* is regarded as a magical leaf and until now still used in rituals or in customary ceremonies, especially in marriage, in addition to still generally used as a chewing by mothers in the countryside in Batak Land. Formerly in religious rituals *demban* used as a base for offerings *sesajen* which usually with odd amounts are included along with *jeruk purut jantan* and eggs along with other offerings to *Maha Pencipta Mulajadi Nabolon*, including medication done by *dukun (datu)*.

At this time *demban* still included in the marriage customary procedures. In the marriage custom, the delivery of the dowry (*sinamot/ tuhor*) on *demban* which is placed on a plate containing rice. To welcome guests, and stay in touch with the dish and eat *demban (marnapuram)* together. *Demban* mixed with other ingredients, lime, areca nut and gambier.

Prayer prostration (*martonggo*) to *Ompu Mulajadi Nabolon*, with the position of the hand of worship, where the *demban* is placed on the palm and fingers, the *demban* folded two covering the top surface of the leaf, the base of the leaf at the fingertips, and the middle bone of the leaves parallel to both indexes.

*Demban*, though alive by riding on this other plant, does not take the nutrients from the plants it occupies. Even the beautiful leaf-shaped heart will instead beautify the plant that it occupies. Such is the symbol we can learn that portrays peaceful coexistence with extraordinary diversity in our beautiful country. As a symbol of harmony and peace, no wonder in the customs of a particular tribe often brings and or presents this *demban* as an assertion of harmonious life and not harm each other.

## III. Representing Social Environment

**5** *Ulos or Woven Cloth.* *Ulos* is a typical Batak woven cloth shaped scarves. This sacred object is a symbol of blessing, compassion and unity, in accordance with the Batak saying: “*Ijuk Pangihot ni hodong, Ulos pangihot ni holong*”, which means if *ijuk* is a binding of midrib on the trunk then *ulos* is a binder of affection between the fellow. Literally, *ulos* means a blanket that warms the body and protects it from cold air. According to the ancestral beliefs of Batak tribe there are three sources that give heat to humans, namely the sun, fire and *ulos*. Of these three sources of warmth *ulos* are considered most comfortable and familiar with everyday life. Formerly the ancestors of the Batak tribe are mountain humans, so the title that is pinned on them. This is due to their habit of living and farming in the mountains. By inhabiting the plateau means they must be ready to fight against the cold weather that pierces the bones. This is where the history of *ulos* begins.

At first their ancestors relied on sunshine and fire as a shield against coldness. Small problems arise when they realize that the sun cannot be governed according to human desire. During the day clouds and clouds are often unfriendly. While at night the cold is getting worse and fire as a second choice is not very practical to use when sleeping because of the high risk. Forced by the urgent necessity of their ancestors, they thought hard to find a more practical alternative. So *ulos* was born as a product of indigenous culture Batak tribe.

Surely *ulos* did not directly become sacred in the early days of its emergence. In accordance with *ulos* natural law has also been through a long process that takes a long time, before finally becoming one of the indigenous symbols Batak tribe as it is now. In contrast to the sacred *ulos* we know, *ulos* used to be used as a blanket

or bedding by the ancestors of the Batak tribe. But *ulos* they use are much higher quality, thicker, softer and with very artistic motifs.

After the start known, *ulos* increasingly popular because of practical. Unlike the sometimes stinging sun and sometimes hiding, it is not like a fire that can cause disaster, *ulos* can be taken anywhere. Gradually *ulos* become the primary needs, because it can also be used as a beautiful clothing material with interesting motifs. *Ulos* then has a more important meaning when he began to be used by indigenous elders and village leaders in formal meetings. Coupled with the habit of Batak ancestors who always choose *ulos* to be a gift or gift to the people they care about.

In *mangulosi* ritual there are some rules that must be obeyed, among others that one can only *mangulosi* them which according to speech or genealogy descendants are under, for example, parents may *mengulosi* child, but child should not *mangulosi* parent. In addition, the type of *ulos* given should be in accordance with the customary provisions. Because each *ulos* has its own meaning, when used, delivered to whom, and in what custom ceremony, so its function can not be exchanged.

*Ulos* now has a symbolic function for various aspects in all aspects of Batak life. *Ulos* become part that cannot be separated from indigenous life of Batak tribe. *Mangulosi*, is one of the most important things in Batak custom. *Mangulosi* literally means giving *ulos*. *Mangulosi* is not just a regular gift, because this ritual contains a deep enough meaning. *Mangulosi* symbolizes the giving of blessings, the outpouring of love, hope and other goodness.

**6 Tortor or Traditional Dance.** *Tortor* is a traditional dance of Batak Toba tribe that has an important role in indigenous Batak society. The dancers are called *panortor*. *Tortor* is a dance, but the deepest meaning of his movement moves indicates that *Tortor* is a medium of communication (Mauly Purba 1989: 64). *Tortor* is the art of dance by moving the whole body with a guiding *gondang* rhythm, with the center of movement on the hands and fingers, legs and soles of feet, back and shoulders. *Gondang* and *Tortor* are two things that are not separated like a coin with both sides.

In general, the inheritance of knowledge about something that has existed since the time of the ancestors is an absolute to maintain the tradition or culture. Similarly, the movement of *Tortor* which at this time has much to remove elements of the old tradition of trust. Along with the musical change of *gondang* tradition from old tradition beliefs into a more secular type of music. In customary events, for example in marriage, the presentation of *tortor* is more free, though still in the attachment of the element of *Dalihan Na Tolu*, meaning that the rules in the *manortor* are still executed even though the value of its sacredness has begun to disappear.

The six lexical items which are representing natural (two for fauna and flora respectively) and social environment (two lexical items) contain cultural terms in Batak Toba language. Because it is a cultural terms, then it cannot be separated from the history of Batak people. The cultural terms then will be analyzed and compared to the present life in Indonesian culture in general. It could have similarities or even differences to the present life in Indonesia. All those will be explained in this chapter.

## I. Representing Fauna

### 1 *Horbou* or buffalo

*Horbou* in Batak people with the Buffalo has same meaning. *Horbou* is animal with its sharp and strong horns. *Horbou* is used as a means of transportation (vehicle), to help cultivate agricultural land, and the feces can be used as fertilizer (Gunadi, 2000: 60). In the ancient times, buffalo hunted and consumed to meet the needs of human food at that time.

In addition, buffalo has many functions among them as animals that help to cultivate rice fields, milk producers, meat producers, fertilizer producers, and as textile materials (industry).

### 2 *Dekke* or fish: goldfish

Goldfish is a type of freshwater fish which is economical because its price is not too expensive for all community. And it tastes very delicious. Goldfish contains acid omega 3 fats which can prevent heart disease and

heart failure, it also can stimulates brain activity and high growth of children, reduces breast, colon and prostate cancer risk, prevents inflammation of the joints. Nourish the eyes, delay the aging process (wrinkles) and also not easily depressed so that the feeling of excessive fear can be overcome. Therefore, eat lots of fish are beneficial to health. Fish itself has a philosophy of how to deal with life. This fish swim with never backward. Likewise with life, we must continue to advance against all obstacles.

## II. Representing Flora

### 3 *Boras Sipir ni Tondi or Rice.*

Rice is the staple food of the Indonesian people, and rice is also one of the foods that can be processed into other types of food.

### 4 *Demban or Sirih or betel leaf*

*Demban* contains 1-4.2% essential oil consisting of chavikol, chavibetol, hydroxychavikol, carvakol, eugenol, eugenol methyl ether, p-cymene, cyenole, caryophyllene, cadinene, estragol, terpenes, sesquiterpenes, phenyl propane, tannins, diastase, sugar, starch. Chavikol causes *demban* to have a distinctive and strong anti-bacterial odor, and generally warm, spicy, aromatic, astringent, stimulant, anti-inflammatory, antiseptic, antibacterial, hemostatic, sedative, laxative, saliva, prevent infection. No doubt avail *demban* for health.

## III. Representing Social Environment

### 5 *Ulos or Woven Cloth.*

This woven cloth is a typical Batak clothing in North Sumatra, its shape resembles a shawl with a length of about 1.8 meters and a width of 1 meter, both ends dangling with a length of about 15 cm and making *Ulos* performed by women they weave from cotton yarn or hemp.

The looms include:

*Tundalan* (Waist Tie)

*Turak Baliga* (Yarn Split)

*Langgiyang* (Yard Keeper Tool not to tangle)

*Patubobohon* (Tool for measuring the length of woven fabric)

In its development, *ulos* is also given to people "non Batak". This gift can be interpreted as a tribute and affection to the *ulos* recipient. For example giving *ulos* to the President or State Officials, always accompanied by prayer and hope that in carrying out his duties he is always in warmth and affection to the people and the people he leads.

### 6 *Tortor or Traditional Dance*

Today *tortor* are performed in church festivities (church building) in order to raise funds or excitement activities (celebration of the great day of Christians) especially the Batak Toba. The most commonly encountered *tortor* today is the *tortor* in the Batak Toba wedding party, at the *Saurmatua* death ceremony, and at the *horja* party (the inauguration of the monument). Many societies (especially the elderly) claim that the use of *tortor* has undergone many changes. This is due to the entry of Christianity to the Land of Batak, which has made many restrictions on the use of *tortor* and *gondang sabangunan*. has been found many shifts or no longer pay attention to the meaning of custom. This can be seen clearly during the ethnic Batak marriage ceremonies where *tortor* held no longer a medium of communication by noticing the meaning of every symbol of the movements that exist in the *tortor*, but the *tortor* is held only into an art that can entertain and enliven the party and there are also which has the purpose of making a profit for the party organizers by showing the bride and groom in the public while dancing *tortor* (*patortor hon parumaen*), and then the invitees or people who will join the dance will give some money tucked in the fingers of the organizers and the second bride.

## 5. CONCLUSION

In the ecolinguistic view, The relationship between human and nature (ecology) produces a variety of languages (linguistics). Language and environment are two things that influence each other. Change in language, both in the lexicon or grammar, cannot be released from changes in the natural and social environment.

The results of this study prove that there are relationship between language and nature. There are 6 lexicons which be explained in this article. **Horbou or buffalo** and **Dekke or fish: goldfish** are lexical items representing fauna. **Boras Sipir ni Tondi or Rice** and **Demban or Sirih or betel leaf** are lexical items representing flora. And to the lexical items which representing social environment are **Ulos or Woven Cloth** and **Tortor or Traditional Dance**. The six lexical items which are representing natural (two for fauna and flora respectively) and social environment (two lexical items) contain cultural terms in Batak Toba language. Because it is a cultural terms, then it cannot be separated from the history of Batak people. The cultural terms then will be analyzed and compared to the present life in Indonesian culture in general. It could have similarities or even differences to the present life in Indonesia. For instance, **Horbou or Buffalo** not only for Batak people but for all people, has many functions as animal that help to cultivate rice fields, milk producers, meat producers, fertilizer producers, and as textile materials (industry). Then, same to this case, *ulos* or woven cloth is a typical Batak clothing in North Sumatra. In its development, *ulos* is also given to people "non Batak". This gift can be interpreted as a tribute and affection to the *ulos* recipient.

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