



STUDY OF FUNCTIONS, MOTIFS, AND SYMBOLIC MEANINGS OF TOBA BATAK ULOS SADUMWOVEN FABRICS IN NORTH SUMATRA

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Abstract. Ulos sadum is a Batak woven fabric that was originally known in Angkola/South Tapanuli as a symbol of joy with its characteristic red color and festive floral motifs that have cultural significance through the Batak tradition, and can contain magical, religious, love, unity and prayer values. The development of the times has an impact on the ulos phenomenon is not used in accordance with the function, motifs and meaning of ulos because it is starting to erode and can threaten the extinction of the ulos which makes people worry, especially for the Toba Batak sphere. This study aims to examine the functions, motifs, and symbolic meanings contained in the Toba Batak ulos sadum. This research is a type of qualitative research. The approach used is semiotics. The sources of data in this study were ulos weavers, experts in the field of ulos (ulos observers, ulos business actors, lecturers of cultural studies), literature, and ulos. Data collection techniques used are literature studies, observations, interviews, and documentation. The data analysis technique used is the theoretical data analysis of Miles and Huberman namely data reduction, data presentation and conclusion/verification. The results showed that the function of the Toba Batak personal sadum was to be used by women as ulos holong (love), a symbol of joy and prayer for the wearer or daughters who are currently married, and to show the beauty of women from their work. The physical function is for scarves, long cloths/slugs, back cover and gifts. The social function is for happy and sad events such as mangulosi, house inauguration, baptisms, child births, church birthdays and funerals. The function of the community in the past was that it was used for daily activities, scarves and traditional events. The function in today's society is still the same as before but has been modernized, namely the development of sadum patterned fabrics into souvenirs such as wall hangings, tablecloths, bags, clothing, skirts, accessories and others. Some sadum motifs come from Dutch and India acculturation. The motifs describe animals and nature in the Batak land. The distribution of motifs on the Toba Batak ulos sadum is Toba Silindung, Toba Samosir, Toba Holbung/Uluan and Toba Sitolu Huta. The overall symbolic meaning contained in the Toba Batak ulos sadum, namely the joy and social relations of humans and the surrounding nature is translated from the meaning contained in each motif that forms a single unit. This cloth in custom is called ulos holong (love), which expresses affection, joy and prayer to give dynamism to the community.

Keywords: function, motif, symbolic meaning, ulos sadum, Toba Batak

INTRODUCTION

Indonesia is a country that has a lot of diversity, from nature, ethnicity, culture, and religion. The Indonesian Information Portal (2017) states that Indonesia has more than 300 ethnic or ethnic groups, more precisely there are 1,340 ethnic groups according to the 2010 BPS census. Indonesian ethnic groups include Aceh, Alfuru, Alor, Ambon, Baduy, Bali, Banjar, Batak, Betawi, Bugis, Chinese, Cirebon, Dayak, Gorontalo, Javanese, Jambi, Lampung, Madura, Makassar, Mandar, Malay, Minahasa, Minangkabau, Nias, Papua, Sasak, Sundanese and so on. Quoted from Perwira in Ismianti et al (2019:48) stated that the tribe with the largest population today is the Javanese, while the Batak tribe is one of the ethnic groups with the highest migration rate in Indonesia. Erlyana (2016: 36) explains that Batak is a tribe in Indonesia that still upholds its customs to this day. The Batak tribe consists of several sub-ethnic groups, including the Toba Batak, Karo, Simalungun, Angkola, Pakpak, and Mandailing. The six sub-tribes cause the Batak tribe to have the characteristic of woven cloth which is the symbol of the Batak tribe itself. Woven cloth from the Batak tribe itself is called ulos woven cloth. The ulos woven cloth is included in the woven cloth typical of the Batak tribe in the form of a shawl. The Batak community itself has a cultural identity that cannot be separated from ulos and is finally recognized as the identity of the Indonesian people.

This identity is complemented by the designation of ulos as Indonesia's intangible heritage on October 17, 2014 which was stipulated by Decree of the Minister of Education and Culture of the Republic of Indonesia Number 270/P/2014, on October 8, 2014 (Ananda, 2021:855). Ulos consists of various types, motifs, and colors. An ulos cloth can contain various kinds of information about different cultural values because it is influenced by where the ulos cloth is made from. Historically, ulos cloth according to Rudiyanto (2011:77) became known in Batak culture in the 14th century, influenced by the entry of cloth looms from India. Before the 14th century, the Batak people knew and used the ulos in their daily lives. This was reinforced by the existence of folklore about the existence of the Batak King who used the ulos as a body cloth. Rudiyanto (2011:74) further explains that in the period between the 19th and early 20th centuries, ulos motifs featured many forms of roses, this situation arose because the use of natural fiber threads began to change with synthetic fiber threads and imported textiles from Europe. This inspired ulos craftsmen to be free to display various decorations such as the ulos sadum type. Ulos sadum is one of the famous ulos among the Batak people and other tribal peoples. Ulos is very beautiful because it is colorful and equipped with beads that depict joy. Ulos sadum motifs and patterns are very lively and also varied (Sitompul, 2009:31).

The development of the times has made ulos not the only thing that can be used to warm the body. The meaning of ulos begins to erode and it can also threaten the extinction of ulos. This will be a challenge in itself for Batak culture in the future because the perspective and appreciation of young people in the future will be very different from their parents who feel that ulos has great value in their lives. The current generation is lacking in knowing and understanding the function of the motifs and meanings of traditional cloth. The current generation is less respectful and proud of the presence of traditional fabrics. We can see this phenomenon through the phenomenon of ulos cloth which is not used according to usage, function, as well as the value of traditional Batak marriages outside North Sumatra. The research was conducted by Rico (2017) regarding Shifts in the Values of Toba Batak Ulos in the 1990-2016 Period Study of Marriage Cases in Yogyakarta. Ulos whose meaning is not internalized as the meaning of ulos itself also makes people worry, especially for the Toba Batak community. It is important for the community to better understand the functions, motifs and symbolic meaning of an ulos cloth. This is done so that later the use of ulos is not used carelessly, but can be seen through its meaning and cultural values.

Previous research from Ananda (2021: 863) described ulos which is the cultural identity of the Batak people. On October 17, 2014, the ulos was declared as an intangible cultural heritage of Indonesia by the Minister of Education and Culture, this step paved the way for further recognition, which is to become a world heritage. Along with the times, the use of ulos is divided into cloth used as everyday clothing and as traditional cloth for official activities of the Batak community and for traditional Batak ceremonies. Marella (2018:27) states that there is a decline in the meaning of noble values towards ulos due to the development of the times. This symbol which has been interpreted as something noble has received an additional role from time to time which is part of the ignorance of the people who want to use the ulos, both ignorance of its function, meaning, history and other values. Panggabean (2009: 167), states that ulos sadum is one of the traditional cloths of the Batak people in North Sumatra which is used ritually and bears the symbol of good news and blessings for the recipient. These fabrics have changed over time in terms of technique, color, pattern, and function. The studies above need to be referred for further research because they have not examined in depth and specifically the ulos sadum of the Toba Batak sub-tribe both in terms of its function, motifs and symbolic meaning.

Through this research, it is hoped that it can increase public awareness of a form of cultural wealth and beauty from the traditional ulos cloth. This research is important because ulos cloth consists of various types originating from different Batak sub-tribes. In-depth research that is specific to one type of ulos and the origin of the Batak sub-tribe needs to be done so that it does not experience extinction and a decline in meaning.

RESEARCH METHODS

The type of research studied is a qualitative research. The approach used in this study is semiotics proposed by Roland Barthes. Sources of data in this study were ulos weavers, experts in the field of ulos (ulos observers, ulos business actors, lecturers of cultural studies), literature, and ulos dams. The locations for this research are located on the island of North Sumatra, namely: 1) Lumban Suhi-Suhi Toruan Village, Pangururan, Samosir Regency, North Sumatra. 2) Sait Nihuta Hutatoruan I Village, Tarutung, North Tapanuli, Sumatra. 3) Hutabarat Sosunggulon Village, Tarutung, North Tapanuli, North Sumatra. 4) Naga Timbul Timur Village, Kab. Toba, North Sumatra. 5) Sumatra Loom Gallery Torang Sitorus, Medan, North Sumatra 6) Dame Ulos. 7) Faculty of Cultural Sciences, Medan State University, North Sumatra. Data collection techniques used are literature studies, observations, interviews, and documentation. The data analysis technique used is the theoretical data analysis of Miles and Huberman namely data reduction, data presentation and conclusion/verification.

RESULTS AND DISCUSSION

Toba Batak Ulos Sadum function Personal Function

The function of the Toba Batak personal sadum is to be used by women. Sadum serves as a symbol of joy and a prayer of hope for happiness to the wearer or daughter who is being married. This ulos sadum, because it has many bright colors, has become a symbol of *hagabeon* (joy), and therefore sadum cannot be worn by men, but women must. This is in line with Sitompul's statement (2009:31) which explains that this sadum is very beautiful, full of colors that describe joy. Ulos sadum is also given as ulos *holong* (love), that is a sign of love. Usually the sadum that has very beautiful motifs for *mangulosi* (the process of draping ulos cloth on other people's shoulders) is given by aunts, which come from original handwovens. This is in line with Lizasadel's statement (2021:240) which describes the attitude of the Toba Batak people based on three philosophies, one of which is *Dalihan Na Tolu* in the *Elek Marboru* section (affection for a group of people from sisters, and the clan of her husband or the family of a woman from the clan).

Ulos sadum shows the beauty of women from his work. This is in line with the statement of Nugroho, et al (2020:11) who explained that in the Toba region, traditional Toba weaving is done by women. The female weavers put love and hope into every thread they weave into a woven cloth so that the ulos cloth comes alive. Sadum is used by women for *manortor* (dancing Batak dances). In the past, Silindung women were more beautiful and difficult to weave, so they were more able to captivate men, so that when they were *manortors* in a village, they showed off who was the most beautiful. This is in line with Niessen's statement in Pangabea (2009:170) explaining that in traditional dances, sadum is also used as a body covering (sarong), chest cover, and women's head cover.

Physical Function

The physical function of the Toba Batak sadum is for *hande-hande* (shawl), *parompa* (long cloth/sling), *hohop/hoba-hoba* (back and chest covering) and gifts. Sadum is used as a *hande-hande* (shawl) worn by folding it in half with the outer side at the outer end. Scarves at weddings to be given to newlyweds called *mangulosi*. This sadum as a shawl is commonly used by the general public for happy and sad events and can also be used as a shoulder cloth to be worn to church. This is in accordance with Ginting's statement (2021:19) which explains that the ulos sadum used as a scarf already has many motifs and colors.

Ulos sadum as *parompa* is a gift from the woman's parents to the first grandchild. In the 1980s, because of the fame of sadum, it was used to become a *parompa*. This fact can be seen in Sandra Niessen's book *Legacy Of Cloth* (2009:61), in Figure 1 there is evidence that there are people who use sadum as *parompa*.



Picture 1. Sadum as Parompa
(Image Source: Niessen, 2009)

Ulos sadum also serves as a gift or souvenir. This is in line with Pangabea's statement (2009:170) which explains that in rituals, sadum is served as a symbol of blessing for the recipient and is common in gift-exchanging rituals. Sulhana (2019:62) further explained that currently ulos sadum is the most widely produced type of ulos. This is because currently the use of ulos sadum is more widely used for certain occasions which can be used as mementos, as decorations, souvenirs or for other purposes. Currently sadum has many derivative functions such as being used as wall hangings, clothing, scarves and sarongs. In the 1990s weavers experienced a shift, when the economy in Silindung was declining, ulos sadum did not sell well in the market, so weavers thought about how to make it affordable so sadum was made in the form of a sarong. This is in line with Niessen's opinion in Pangabea (2009: 170) explaining that in traditional dances, sadum is also used as a body cover (sarong), chest cover, and women's head cover.

Social Function

The social function of the Toba Batak sadum is for happy and sad events. Happy and sad occasions that use sadum include traditional parties, *mangulosi* (the process of draping ulos cloth on other people's shoulders), house dedications, baptism/*tardidi ceremonies*, child births, church birthdays and funerals. This is in line with the statement of Siregar, et al (2020:1) which explains that ulos cloth is not only used for clothing, but is also used in several rituals and ceremonies such as births, deaths and marriages. As in Hardori (2019: 41) further explains that ulos cloth in the Toba Batak is found in all types of ceremonies. Ulos is also used for wedding ceremonies, *maresek- resek* (eating with neighbors), adat *mamboan aek ni asom* (seeing the birth of a grandchild), adat *manuruk jabu* (entering a new or renovating house), adat *mangupa upa* (to give encouragement after a disaster), adat *Sulang- sulang Hariapan* (giving food to parents), *Sulang-sulang hapunjunan* (giving food to elderly parents), *Mangungkali Holi* (digging up bones), and *Tambak Party* (a thanksgiving party for building a monument/tomb).

It is a pity that the weakness nowadays is that usually the sadum given is not ulos sadum but a sadum patterned cloth made not using hand-woven but by machine. This is in line with the statement of Pangabea (2009:170) which describes that the emergence of sadum which is rich in color and beads contains positive traditional meanings and attracts the attention of the general public. As a messenger and gift, this cloth may be offered to anyone, including those outside the Batak community. This allows sadum to be produced with certain adjustments and diversifications in form and function in anticipation of a larger market. Sadum is produced in varying degrees of quality, according to its role in the ritual. For example, the quality of sadum for rituals is not as high as that of sadum for clothes, messengers, and gifts.

Weddings in *mangulosi* are required to use ulos sadum because in the Toba Batak it is customary. Sadum is a prayer in the traditional event in the *mangulosi section* at the wedding. Socially sadum is given from the mother of the woman to the daughter who is about to get married as a delivery (gift), so the mother prepares the ulos sadum for the daughter as a carry-on cloth, meaning that it is brought to the house of the male family after the wedding. This is in line with Boni's statement (2021:5) which explains that giving ulos (*mangulosi*) is a separate reason for the Batak people, where ulos are a medium for the Toba Batak people to show affection and socialize. Ulos sadum in marriage is used for *mangulosi* (the process of draping ulos cloth on other people's shoulders) depending on conditions. Generally people give ulos sadum, but this is adjusted to the interests of the wedding, if the *tulang* (uncles) don't give sadum but ulos yeast hotang, and if the invitees usually use sadum as their shawl as a complement to the clothes. This is in line with Budiman et al (2019:13) further explaining that giving ulos cannot be given arbitrarily, but must be in accordance with customary rules. Sadum is a textile required by customary law to be presented at a wedding ceremony. In picture 2 is an example of an event when the parents of the groom cover the shoulders of the bride and groom with

sadum as a sign of blessing. In general, the ulos given at weddings are the ulos jagahotang (ulos *hela*) with the mandar, which are given by male parents, namely the pinuca (ulos *pasamot*), but the ulos are given by relatives who have been determined by the previous relative, namely sadum. For example, if asked "how many ulos?", then the answer is 11, then reduced by 2 to 9, that is the ulos sadum given. The sadum used for *mangulosi boru* (giving ulos to women), from the *hula-hula* (wife giving party) is a sign of joy, and hoping that joy will come to those who receive it. This is in line with Boni's statement (2021:9) that the delivery of ulos was carried out in a manner stretched out (*mangherbangkon*) ulos so that it covers the upper body of the recipient. The handing over of ulos together with a sentence asking for blessings, such as giving ulos from mother-in-law to son-in-law as follows; "*Sai horas ma helanami maruloshon ulos on, tumpahon ni Ompunta martua Debata dohot tumpahon ni sahala nami*. The sentence means: "Congratulations to our son-in-law who uses this ulos, blessed by God who is lucky and blessed with our charisma"



Picture 2 The Groom's Parents Cover the Shoulders of the Bride and Groom with Sadum as a Sign of Blessing.
(Image Source: Panggabean, 2009)

Former Function

The function of the Toba Batak sadum in the past was used for daily activities, scarves and traditional events. Ulos was originally used for everyday clothing because there were no clothes, so the ulos was wrapped around as a *hohop/hoba-hoba* (back and chest covering) and then finally used as a custom. This is in line with the statement of Siregar, et al (2020:1), which explains that in the beliefs of the Batak tribe, there are three sources that give humans heat, namely the sun, fire and ulos. Ulos is the most familiar and comfortable thing in everyday life from the three sources of warmth. In the past, because it took a long time to make and the price was expensive, it was used as a shawl and for custom. Sadum in custom is given by the mother to her daughter who is getting married, so a mother used to weave sadum. There was a condition in the future that if you could not weave, you would order sadum from someone who could weave, but now sadum has been replaced by machines. This is in line with Siregar in Marpaung and Nur (2018:33-34) which explains that each Toba Batak ulos woven cloth has a special function and use which is only used at traditional Toba Batak events.

Sadum used to experience a period when not many people could use it because it had been destroyed. The cause of this condition is because it is said to have a mystical meaning with the existence of prayers/mantras in making ulos and the symbols contained in ulos. This is in line with Nainggolan's statement (2015:2-3) explaining that in the nineteenth century, especially after World War II in 1945, the Charismatic movement experienced victory. The charismatic group to burn and reject the existence of the Batak ulos with reasons that seem theological is a phenomenon that is very painful for the harassment of the religious values of the Toba Batak tradition.

There is a Christian influence from missionaries (people who spread the Bible) in ulos. Missionaries have removed symbols that used to be considered religious, for example the lizard motif. These meanings were lost because not all of them were written down, history was only passed down from mouth to mouth, from ancestors who lost the knowledge of indigenous people, culture and religion, which are difficult to coexist with. Ulos is said to have many *begu* (ghosts), therefore it is necessary to educate the people around him. This is in line with Napitupulu in Nainggolan (2015:7) who also adds an explanation that there is a label as an idol worshiper (*sipelebegu*) identical to Toba Batak culture. According to certain groups, the ulos must be destroyed because it is considered a magical object in which magical powers are attached and "save" the power of evil spirits.

Nainggolan (2015:7-8) explains further that culture is something inherent in humans, so that it plays a very central role in managing human life itself, there are many controversies or clashes in it and one of the (still) existing cultural products is discussed is the ulos burning controversy. Attitudes towards culture must be selectively open,

meaning that humans must remain open to existing customs and culture, although not all types of culture must be fully accepted, one must still choose which one is good and which one is not. In addition, culture must also undergo transformation or renewal, so that agents of change and innovators are needed to make it happen properly. This is in accordance with the Batak ancestral motto which states: *Ompu parjolo martungkot siala gundi, pinungka ni parjolo sipadengganon na di pudi* (what has been made by the ancestors, must be improved by the next generation).

Function Now

The function of the Toba Batak sadum in today's society is still the same as before, but there are already modernized derivatives. Currently ulos sadum is still used as a shawl and custom. It is very unfortunate that currently what is circulating is no longer ulos sadum, but rather sadum patterned cloth which is not woven by hand and does not follow the rules for making ulos. The ulos has rules, namely that it must have a sokkar, sides, ivory, body, tupe, sirat and signs. The sadum motif is now also mixed with other cloth motifs so that it is no longer the original ulos sadum motif. The sadum patterned cloth is the result of the large number of Non-Machine Weaving Equipment (ATBM) originating from Siantar. The function of the development of sadum patterned cloth is used as souvenirs such as wall hangings, tablecloths, bags, clothes, skirts, accessories and others. There is a sadum wall decoration modeled on the Lord's Prayer, because only ulos sadum can be made with words. Nowadays, many sadum motifs have disappeared, because people are now synonymous with being practical in order to quickly turn into money.

Sadum is now also used for creativity in the form of fashion design. The use of the ulos is from the head, then the body to the waist, but it's a shame that nowadays sadums are used to make shoes. Currently there is also an error where ulos sadum is used for traditional parties which are torn and used as clothes, table mats and so on. Ulos sadum actually cannot be made into a clothing design if it is complete as an ulos with a marker, that is, it has been given a siran and signs. But if the goal is fashion, the designer can make the fabric with a sadum pattern but it is not finished, does not use sirat and may not be used at parties. Apart from that, currently there is a mistake that ulos sadum is worn by men which should only be worn by women. The above is in line with Panggabean (2009:170) who describes that the emergence of sadum which is rich in color and beads contains positive traditional meanings and attracts the attention of the general public. As a messenger and gift, this cloth may be offered to anyone, including those outside the Batak community. This allows sadum to be produced with certain adjustments and diversifications in form and function in anticipation of a larger market. Sadum is produced in varying degrees of quality, according to its role in the ritual. For example, the quality of sadum for rituals is not as high as that of sadum for clothes, messengers, and gifts. Consideration of the quality of sadum cloth as a traditional cloth includes the sophistication of the motifs, color variations, and weaving density. Ginting (2021:19) also explained that the ulos sadum used in the manortor has now been modernized. The sadum that is used as the shawl already has many motifs and colors which are not uncommon to be found in many male panortors.

At present, many parties give sadum just for gifts, no longer according to custom. The Samosir area is an area that still follows customary rules where not just anyone can give ulos. For example, if it is determined that only 9 ulos are given, then that can be given, then the rest can give envelopes. This is in accordance with the statement of Budiman et al (2019:13) which explains that giving ulos cannot be given arbitrarily, but must be in accordance with customary rules. The shift that is happening at this time occurs because the Toba Batak ethnic community who are overseas are starting to forget about the ulos.

Toba Batak Ulos Sadum Motif Toba Batak Silindung Ulos Sadum

Ulos sadum Silindung has a lighter texture, while Angkola sadum has a thicker texture. Figure 3 shows the activity of making ador flower patterns from cross-stitch patterns in Silindung in 1986. When sadum was brought by the Dutch colonialists, these floral motifs were taken from kristik (hand embroidery) but also combined original ulos motifs from Silindung (combined).

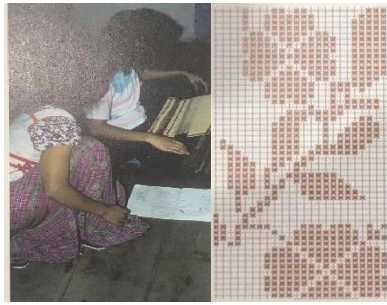


Figure 3 Making Ador Flower Patterns From Cross Stitch Patterns. Siprotekt, 1986.
(Image Source: Niessen, 2009)



Figure 4 Sadum Toba Silindung Has Christian Overtones
(Image Source: Opung Rospita's Personal Documentation . 2022)

In picture 4 is Sadum Toba in the Silindung Valley having Christian nuances with the sentences found on ulos. Examples of Christian nuanced sentences are *Aut Unang Ho Djambarhu Ale Jesus Ende 198* (If You are not my refuge, Oh Jesus, Psalm 198), *Jahowa Si Pormahan Au Ende 188* (God is my Shepherd, Psalm 188) and *Ho Tongtong Ihuthonoku Jesus Sipangolu Au* (I am always follow Jesus, Lord my Savior). The best variant is made in Hutabarat Sosunggulon Village. In the 1980s they were made from fine cotton yarn imported from Japan in acceptable red and black colors, and decorated with intricate patterns of extra weft and weft wrappers. Sadum in the Silindung area, there is freedom to make motifs and with bright colors such as red and blue, while the Samosir area is darker.

The sadum motif depends on how creative the weavers are. In the 1980s when the Silindung Batak people were free to express themselves, they associated human motifs with flora and fauna, they combined humans and nature there. In figure 5 is the Toba Silindung Batak ulos sadum. The motifs on the Toba Silindung Batak ulos sadum are *sigumang*, *handang-handang*, *bunga ni ambasang*, *ador-ador*, *jolma-jolma*, *letters*, *bunga ni sari pitpit*, *biang-biang*, *manuk-manuk/pidong-pidong*, *bonggit*, *bulung ni suhat*, *singap-singap*, and *ipon-ipon*. In figure 6 below is the design of the Toba Batak Silindung ulos sadum. The division of ulos sadum can be divided into two. Horizontally, namely *tadak sokkar*, side, *tupe*, body, *tupe*, side, and *tadak sokkar*. The division is vertical, starting from the sign with *sirat*, *tupe*, the body, *tupe*, and ending with *the sirat* with the sign. *Gading* sadum is usually striped in white, red or black depending on the color of the other textile. The side of the sadum is usually red. The body is usually black or red which is intricately decorated with rows of additional weft patterns and often beaded patterns.

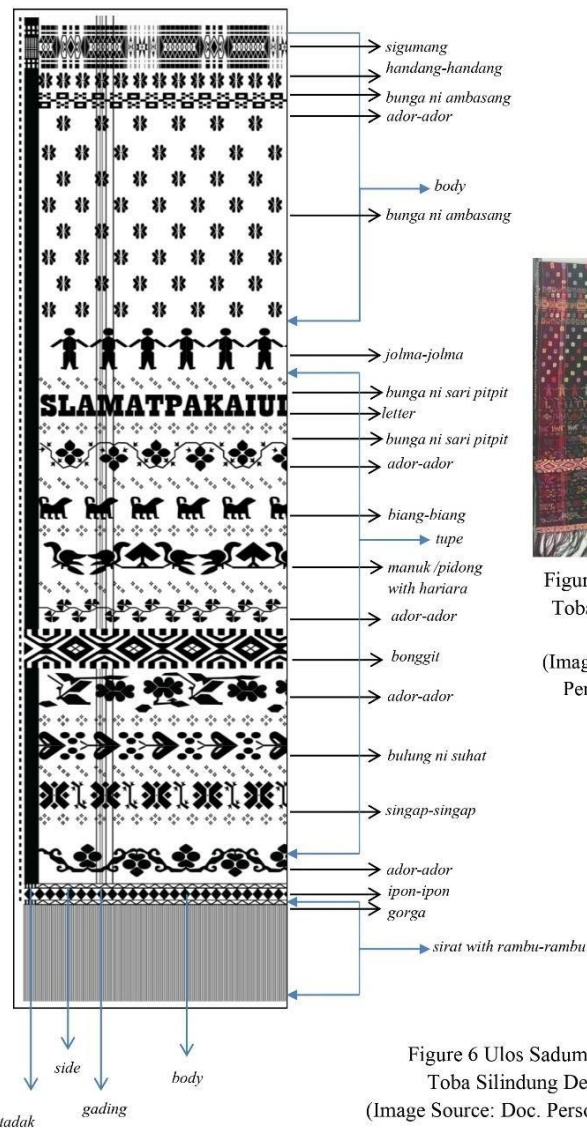


Figure 5 Silindung
Toba Batak Ulos
Sadum
(Image Source: Doc.
Personal. 2022)

Figure 6 Ulos Sadum Batak
Toba Silindung Design
(Image Source: Doc. Personal. 2022)

Sirat we can know from the area where it was made. *Sirat* is a *finishing* (completion) . In Figure 7 is Sadum Silindung's *sirat* which is identical to *sirat* that uses *simata* (beads). The motifs in the ulos sadum are grouped into four basic motifs, namely *non-geometric motifs*, decorative motifs, geometric motifs, and abstract motifs. The Toba Silindung ulos sadum motifs belong to the *non-geometric motifs*, namely *bunga ni ambasang*, *ador-ador*, *jolma-jolma*, *biang-biang*, *manuk-manuk/pidong-pidong*, *hariara*, and *bulung ni suhat*. The decorative motifs in Toba Silindung's sadum are *bunga ni sari pitpit*, *letters*, and bead patterns while the geometrical motifs are *sigumang*, *handang-handang*, *bonggit*, *singap-singap* and *ipon-ipon* .



Figure 7 Weavers Making Ulos Edges (Sirat Simata) Sadum Toba Silindung. Sait Ni Huta, 1986.
(Image Source: Niessen, 2009)

Toba Batak Samosir Ulos Sadum

Sadum in the Samosir area makes motifs that are darker, in contrast to the Silindung area which has the freedom to make motifs and with brighter colors. Figure 8 shows the Toba Samosir Batak ulos sadum. The Samosir region is not very good at making *dukits* motifs as complex as those in Silindung, so it makes *dukits* that are more complex simple. The ulos sadum motif of the Toba Samosir Batak is most commonly *ipon-ipon*. The motifs on the Toba Samosir Batak ulos sadum are *ipon-ipon*, *silimalilit*, *sirait*, and *handang-handang*. Sirat in Samosir has rules, namely vertically starting with *hudi-hudi*, *ipon-ipon*, *gorga*, *ipon-ipon*, then closing with *hudi-hudi* and horizontally, starting with *sisilon/lipan-lipan*, *hurung tondi*, *gorga gunduk pahu*, *letters tondi then closed with a sisilon/lipan-lipan*. In figure 9 is the design of the Toba Samosir Batak ulos sadum. The division of ulos sadum can be divided into two. Horizontally, namely *tadak sokkar*, side, *tupe*, body, *tupe*, side, and *tadak sokkar*. The division is vertical, starting from the sign with *sirat*, *tupe*, the body, *tupe*, and ending with the *sirat* with the sign. The length of the ulos depends on the length of the anan. The width of the ulos depends on the height of the person who weaves and the length of the lungs. The width of the ulos sadum is around 125 cm or 7 inches, if it is wide and sadum for hande-hande is 70 cm - 90 cm. Sadum in Silindung is shorter than Samosir and Sitolu Huta.

These motifs are grouped into four basic motifs, namely *non-geometric motifs*, decorative motifs, geometric motifs, and abstract motifs. The Ulos sadum Samosir motif belongs to the geometric type of motif, namely symmetrical patterns. Toba Samosir's ulos sadum motifs belong to this type of motif geometric (*ipon-ipon*, *sirait*, *handang-handang*, *sisilon* and *hurung tondi*) and non-geometric motifs (*gunduk pahu*).

Toba Batak Sitolu Huta Ulos Sadum

The sadum in the Sitolu Huta area were not very good at making *dukits motifs* as complex as those in Silindung, so they made *dukits* that were very simple. Figure 10 shows the Toba Sitolu Huta Batak ulos sadum. The motifs on the Toba Sitolu Huta Batak ulos sadum are *ni ambasang*, *sirait* and *tagan flowers*. Figure 11 shows the Toba Silindung Batak ulos sadum design. The division of ulos sadum can be divided into two. Horizontally, namely *tadak sokkar*, side, *tupe*, body, *tupe*, side, and *tadak sokkar*. The *gading* is up to the weaver and depends on the *mangani* technique, laying *the pasisimolang* and *the pakindak/parhatulungan*. The division of ulos vertically starts from the sign with *the sirat*, *tupe*, body, *tupe*, and ends with *the sirat* with the sign. Sitolu Huta has simple *tagan-tagan sirat*.

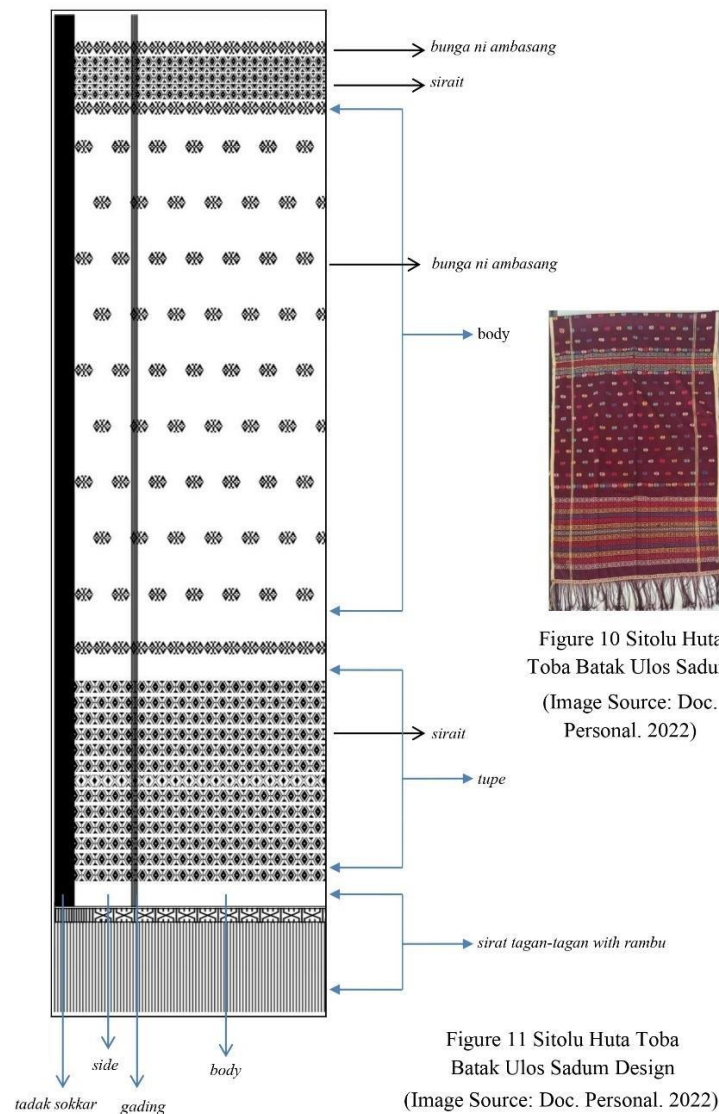


Figure 10 Sitolu Huta Toba Batak Ulos Sadum
(Image Source: Doc. Personal. 2022)

Figure 11 Sitolu Huta Toba Batak Ulos Sadum Design

(Image Source: Doc. Personal. 2022)

Toba Sitolu Huta's ulos sadum motif belongs to the geometric type of motif, namely symmetrical patterns. The ulos sadum Toba Sitolu Huta motifs belong to this type of motif geometric namely *bunga ni ambasang*, *sirait*, and *tagan-tagan*.

The Symbolic Meaning of Toba Batak Ulos Sadum











The overall symbolic meaning contained in the Toba Batak ulos sadum is joy and the relationship between humans and the natural surroundings. Sadum as a medium to tell the life of the Batak people in the environment and socially as a regional identity/photo of each region. This cloth, in custom as ulos *holong* (love) namely expressing affection, joy, and prayer of joy to give dynamics to the community. This is in line with Lizasadela (2021:247) explaining that ulos Sadum is interpreted by the Batak people as a symbol of marriage whose interpretation is in accordance with Batak philosophy; *Suhi Ni Ampang Na Opat* whose values show *holong* (love), *dame* (peace), *lasniroha* (joy), and hope. The symbolic meaning is translated from the meaning contained in each of the Toba Batak ulos sadum motifs. The Toba Batak ulos sadum motif can be seen from its motifs with their denotative and connotative meanings. This is in line with Geertz's theory quoted by Dilistone (2006:116) which explains every object, nature, event, action, or





relationship that can function as a vehicle for a conception which is the meaning of a symbol. Cultural interpretation is interpreting the system of symbolic forms and thereby deriving from the original meanings

Toba Batak Silindung Ulos Sadum

These Toba Silindung ulos sadum motifs are formed from objects around the area which are processed in forms that have symbolic meanings or symbols. The motif symbol of ulos sadum in table 1 has meaning in the life of the Silindung Toba Batak people. The denotation and connotation meanings of the motifs on the Toba Silindung Batak ulos sadum are as follows:

Table 1 The Meaning of the Toba Silindung Batak Ulos Sadum Motif

No.	Motifs	Motif Name	Meaning of Motifs	
			Denotation	Connotation
1		<i>Sigumang</i>	Black ladybug in water	Guard, there is a magical power that protects people who wear ulos
2		<i>Handang-handang</i>	Fence/border	Guard, and there are limits.
3		<i>Bunga ni ambasang</i>	Ambacang flower	Cheerfulness
4		<i>Ador - ador</i>	Creepers	Live long, healthy, and have offspring
5		<i>Jolma-jolma</i>	People	Cooperation
6		<i>Bunga ni sari pitpit</i>	Sour plants	Everyone must have a feeling, he must be able to accept happy and sad moods.
7		<i>Letters</i>	Writing	Congratulations, prayers, and wishes
8		<i>Ibul-ibul / biang-biang</i>	Dogs	Loyalty and care
9		<i>Manuk-manuk / pidong-pidong</i>	Chickens/birds	Creation story symbol
10		<i>Hariara</i>	Banyan Tree	The tree of life associated with the creation mythology of the Batak people.

No.	Motifs	Motif Name	Meaning of Motifs	
			Denotation	Connotation
11		<i>Bonggit</i>	Coffee flower, a substitute for <i>pinarhalak</i> (pigura)	Happiness as well as wealth
12		<i>Singap-singap</i>	Taro leaves with their <i>langge</i>	People who wear ulos are expected to have sufficient food
13		<i>light-up</i>	Coronation	A sign of honor, beauty and beauty
14		<i>Sirat ipon-ipon</i> with <i>gora simata</i>	the teeth	Preservation, longevity and harmony

(Source: Personal Doc. 2022)

Referring to table 1 above, the *sigumang motif* has a denotative meaning as a black ladybug in the water and has a connotation as a symbol of protection, where there is a magical power that protects the person wearing the ulos. *Handang-handang* means boundaries, is a symbol of guarding and there are limits. The *Bunga ni ambasang* is a motif taken from the ambacang flower which is a symbol of joy. *Ador-ador* has the denotation meaning of a vine which is a symbol of longevity, health and having offspring. The *jolma-jolma* motif means people who symbolize the attitude of cooperation or mutual cooperation. The *bunga ni sari pitpit* is an tamarind plant which means that everyone must have a taste, must be able to accept happy and sad moods. *Letter* means writing which means prayer, congratulation, and hope. *Ibul-ibul/biang-biang* means dogs which are a symbol of loyalty and care. *Manuk-manuk/pidong-pidong* means chickens/birds which are symbols of the story of the creation of the Batak people.

In the figure Figure 4. 17 is the *Hariara* tree is a banyan tree which is a symbol of the tree of life associated with the creation mythology of the Batak people. This is in accordance with the explanation of Ginting and Michaela (2020:7) who explain that the *Hariara tree* is a type of tree commonly found in *Huta* Batak (Batak Village). The name of the *Hariara* tree itself literally means the Seventh Day Tree (*hari* = day; *ara* = seven), which is used to determine whether a place is suitable to be built as a *Huta* (settlement) by planting *Hariara tree seeds* and waiting until the seventh day. If the seedlings thrive, then the land is suitable for a new settlement.



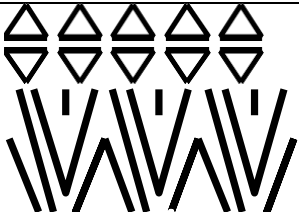
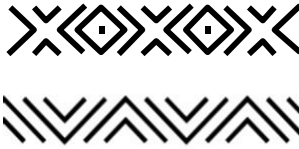




Figure 12 *Hariara* Tree
(Image Source: Ginting, 2020)

Banggit is coffee flower which is a substitute for *pinarhalak* (pigura) as a symbol of joy and wealth. *Bulung ni suhat* means taro leaves which is a hope where people who wear ulos are expected to have enough food. *Singap- singap* means a crown which means a sign of honor, beauty and beauty. *Sirat ipon-ipon* means teeth which symbolize harmony, care and longevity.

Toba Batak Samosir Ulos Sadum

Toba Samosir's ulos sadum motifs belong to the geometric type of motifs, namely symmetrical patterns and some are formed from objects around the area which are processed in a form that has a symbolic or symbolic meaning. The motif symbol of ulos sadum in table 2 has meanings in the life of the Toba Batak Samosir people. The denotation and connotation meanings of the motifs on the Toba Samosir Batak ulos sadum are as follows.

Table 2 The Meaning of the Toba Batak Samosir Ulos Sadum Motif

No.	Motifs	Motif Name	Meaning of Motifs	
			Denotation	Connotation
1		<i>Ipon-ipon</i>	the teeth	Family harmony
2		<i>Sirait</i>	hook	Joy : 3H <i>Hamoraon</i> (wealth), <i>Hagabeon</i> (offspring), and <i>Hasangapon</i> (honor)
3		<i>Handang-hadang</i>	Fences/borders	Guard and there are limits
4		<i>Sisilon</i>	Nails/claws	Guard
5		<i>Hurung tondi</i> <i>Gorga gundu</i>	Soul	Protection from evil spirits
6		<i>pahu/pucuk</i> <i>arsam</i>	Nail plant	Batak life

(Source: Personal Doc. 2022)

Referring to table 4.2 above, the ipon-ipon motif is the most common motif, namely denotatively means teeth and has connotative meaning as a symbol of family harmony. This is in accordance with Lizasadela's statement (2021:245) which explains that gorga ipon-ipon means harmony, meaning that every family that occupies the house is a harmonious family and if there are problems in the family they will be resolved peacefully and deliberately. As the nature and behavior of the Toba Batak people in overcoming a problem, the Toba Batak people have a philosophy from Dalihan Na Tolu; somba marhula-hula, manat mardongantubu, and elekmarboru, so that the problem is resolved by deliberation. Figure 4.18 is an example of the ipon-ipon gorga found in Batak traditional houses. Sitanggang in Purba (2016:193) further explains that the Ipon-ipon gorga type is a gorga which is referred to as a border decoration, functioning as a beauty that strengthens the composition. Some of the Ipon-ipon gorga have the same geometric shape, and one of the geometric shapes is layered to resemble empun, so it is called Ombu Marhehe Ombu Marhehe is interpreted as a symbol of progress, because every human being expects his offspring to be educated.






Figure 13 *Gorga Ipon-ipon*
(Image Source: Lizasadela, 2021)

Sirait means hooking which is a symbol of 3H joy, namely *Hamoraon* (wealth), *Hagabeon* (offspring), and *Hasangapon* (honor). *Handang-handang* means fence/borders, meaning a symbol of guarding and there are limits. *Sicily* is nails / claws which is a symbol of care. *The letters tondi* mean Soul means protection from evil spirits. *Gorga gundupahu/shoots of arsam* means fern which is a symbol of the life of the Batak people.

Toba Batak Paropo Ulos Sadum

The ulos sadum Toba Sitolu Huta motifs belong to the geometrical type, namely symmetrical patterns and some are formed from objects around the area which are processed in a form that has a symbolic meaning. The motif symbol of ulos sadum in table 3 has meaning in the life of the Sitolu Huta Toba Batak people. The denotation and connotation meanings of the motifs on the Toba Batak Sitolu Huta ulos sadum are as follows:

Table 3 The Meaning of the Toba Batak Sitolu Huta Ulos Sadum Motif				
No.	Motifs	Motif Name	Meaning of Motifs	
			Denotation	Connotation
1		<i>Bunga ni Ambasang</i>	Ambacang flower	Cheerfulness
2		<i>Sirait</i>	hook	Joy : 3H <i>Hamoraon</i> (wealth), <i>Hagabeon</i> (offspring), and <i>Hasangapon</i> (honor)
3		<i>Tagan-tagan</i>	Bamboo	guard

(Table Source: Personal Doc. 2022)

Referring to table 3 above, the *bunga ni ambasang motif* has a denotative meaning of the ambacang flower and has a connotation as a symbol of joy. *Sirait* means hooking which means joy 3H *Hamoraon* (wealth), *Hagabeon* (offspring), and *Hasangapon* (honor). *Tagan-tagan* is bamboo which is a symbol of care.

CONCLUSION

Based on the results of the research and discussion in the previous chapter, it can be concluded that the function of the Toba Batak sadum personal is to be used by women as ulos *holong*, namely a sign of love as a symbol of joy and prayer for the wearer or daughter who is currently married, and to show the beauty of women from the results of her work. The physical function of the Toba Batak sadum is for shawls, cloth slings, back/chest covers as well as prizes. The social function of the Toba Batak sadum is for happy events (traditional parties, mangulosi, house inauguration, baptism, child birth) and mourning (death). The function of the Toba Batak sedum in the past was used for daily activities, scarves and traditional events.

The function of the Toba Batak sadum in today's society is still the same as before, but there are already modernized derivatives, namely the development of sadum patterned fabrics into souvenirs. The Toba Batak ulos sadum motif depicts the relationship between humans and animals and nature in the Batak lands. Ulos sadum Silindung has the freedom to make motifs and with bright colors, the names of the motifs are *sigumang*, *handang-handang*, *bunga ni ambasang*, *ador-ador*, *jolma-jolma*, *letter*, *bunga ni sari pitpit*, *biang-biang*, *manuk-manuk/pidong-pidong*, *bonggit*, *bulung ni suhat*, *singap-singap*, and *ipon-ipon*. Sadum in the Samosir area makes darker motifs, the names of the motifs are *ipon-ipon*, *silimalilit*, *sirait*, and *handang-handang*. The sadum in the Sitolu Huta area is very simple, the names of the motifs are *bunga ni ambasang*, *sirait* and *tagan-tagan*. The overall symbolic meaning contained in the Toba Batak ulos sadum is joy and the relationship between humans and the natural surroundings. This cloth, in custom as ulos *holong* (love) namely expressing affection, joy, and prayer of joy to give dynamics to the community. The symbolic meaning is translated from the meaning contained in each of the Toba Batak ulos sadum motifs.

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