

CHAPTER II

2.1 Definition of Designing

There are many definitions of design from different angles perspective and context. The designs have a long history and experience changing notions than the previous understanding that emphasizing the decorative elements. According to Jervis cited in Laksana (2010) define “etymologically design came from a word *designo (italy)* means picture. Meanwhile Taura and Nagai (2010), design can be classified into three categories: drawing, problem solving, and ideal pursuing. We explain these three categories of design and discuss their capacity to produce a really new product, system, or concept for our society and thinking.

2.2 Booklet

According to Cahyani, et.al cited in Muakhir (2012), booklet is a medium of mass communication which aims to deliver a message that is promotion, advice, the prohibitions to the mass and the shape of the mold. Until the end of the goal is to make the society as an object understands and keeps the message contained in the mass communication media. This is due to the existence of a booklet that could include not only products, but can include various types of products it could make consumers doing comparison in terms of marketing. If the sense of the production side of the booklet, it can be taken away the sense.

2.2.1 The Advantage of Booklet

Zainnudin (2009) states, Something that could not be separated from the advantages and disadvantages. While the advantages and drawbacks of the booklets are:

Excellence-excellence of the booklet it is that this booklet uses print media so that the costs of issue it could be cheaper when compared to using the media audio and visual as well as audio visual. Process booklet in order to object or society can be done at any time. The process of delivery can also be adapted to the existing conditions, more detailed and clear, as more could be commenting on the message that it conveys.

2.2.2 The Weakness of Booklet

Zainnudin 2009 states, this booklet could not spread to the rest of the community, because due to its limitations. Do not direct the process of delivery that feedback from the object to the messenger messages not directly (delayed). It requires a lot of power in its spread.

2.2.3 Booklet Design

Nasirullah (2012) defines a booklet as one of graphic design products which is categorized as printed media.

Sitepu (2004) describes five elements of graphic design as described below:

- a. Line
In graphic design, line is divided into four: vertical, horizontal, diagonal and curve. Line is used to separate two parts of contents.
- b. Shape
Shape is a form of area which shaped because of line, color, dark-light hatching or texture.
- c. Space
Space is used to give a chance for readers to relax in reading, especially for long paragraph. It is also gives a sense of tidiness and wideness.
- d. Texture
Texture is the visual elements that show a sense of surface; it is used to achieve such a form, both real and apparent.
- e. Color
Color gives the impression of the message. For instance, red impresses

passion, excitement, and spirit. Or purple impresses pallor, wilt and not spirit. The combinations among colors give a visual impression on graphic design.

While, According to Arsyad (1996), there are six elements of printed-based design that must be considered. They are consistency, format, organization, attractiveness, font size and space.

a. Consistency

Try to be consistent in page, font, space, title, line, main text, and margin. The inconsistency will assume the bad and untidy design.

b. Format

Use one column for long paragraphs and two columns for short paragraphs. Do not forget to separate the paragraphs which have different main idea of the text.

c. Organization

Organize the text as good as possible to make the readers get the information easily. Use grid box form to separate each part of the text.

d. Attractiveness

Introduce each part in different way to make the readers curious, so they read on the information more.

e. Font Size

Choose a suitable font size based on the readers, messages, and target environment. Good font size for texts (text book or handbook) is 12 points. Avoid capital letters because it makes difficult in reading process.

f. Space

Use the space to add some contrasts. It is important to provide the reader's concentration. This space could be: the space around title, margin, column space, opening paragraph space, line space and paragraph space. All these spaces aimed to improve the readers' readability.

2.3 Introduction to Batak Tribe

According to Rajamarpodang cited in Pardede (2011) says Batak people said that they were from the Middle East who migrated middle east through Southern Persia and founded the Kingdom of Baghdad in South India. Because the invasion of Aryans from the Batak of North left India South and westward to Madagascar and East into Hidia Back and some are up on the island, founded the Kingdom of Bhataka Morsa, throughout the island of Sumatra, the other retreating to the North and became the Bugis and Batac in the Philippines.”

Area of origin is known as the residence of the Batak Karo Mainland High, Kangkat Hulu, Hulu Deli, Serdang Hulu, Simalungun, Toba, Mandailing and Central Tapanuli. The area is traversed by a series of Bukit Barisan in the region of North Sumatra, and there is a large lake called Lake Toba the Batak people. Judging from the administrative area, they inhabit the several district or this part of North Sumatra. Karo Regency ie, Simalungun, Dairi, North Tapanuli, and Asahan.

Sucahyo (2015) states, in batak tribe, there are some cultural elements that still exist in its batak tribe. Those cultural elements are :

a. Language

In the life and daily life, the Batak people use some accent, is: *Slang used by Karo Karo, Slang used by Pakpak Pakpak, Slang used by Simalungun Simalungun; Slang used by people Toba Toba, Angkola and Mandailing.*

b. Knowledge

Batak people are also familiar with the ancient system of mutual assistance in farming. In the language it is called Raron Karo activity, whereas in the Toba language it is called Marsiurupan. A group of neighbors or close relatives of people together to work the land and each member in turn. Raron it is an institution whose membership is voluntary and the long standing agreement depends on the participant.

c. Technology

Batak society has come to know and use simple equipment used to grow crops in their lives. Such as hoes, plow (plow in Karo), single stick (crank in Karo), sickle (Sabi-Sabi) or ani-ani. Batak society also have the traditional weapons, piso surit (a type of dagger), piso elephant densely packed (a keris that long), hujur (a type of spear), podang (a type of long sword). Other technological elements are *ulos* which is woven fabric that has many functions in the life of traditional Batak.

d. Social Organizations

1. marriage

In the tradition of Batak tribes one can only marry with the Batak people of different clans, so if one is married he should seek a mate from another clan other than his clan. If the marriage is someone who is not from the Batak tribe, he has to be adopted by one of the Batak clan (different clans). The event was followed by a procession of marriages performed in churches because the majority of the population is Christian Batak. For marriage dowries and sisters of the bride is already married.

2. Kinship

Kinship groups Batak tribes living in rural areas called Huta or Kuta under the terms of Karo. Usually one Huta inhabited by the family of a kin group marga. There is also called clans taneh namely the descendants of the founder of Kuta pariteral. Marga is bound by certain symbols such as clan name. The little clan is patrilineal relatives who still resides in one area. Conversely a large clan whose members live scattered so many sdah not know each other but they can recognize members by name of the clan that always came behind her first name, social stratification of the Batak people is based on four principles: (a) *differences in age*, (b) *differences in*

rank and positions, (c) differences in the nature of authenticity and (d) marital status.

e. Livelihood

In General, the people of Batak cultivating rice, obtained from the Division of the land from each clan. Each family who got the land, could not sell the land that has been giving. Animal husbandry is another livelihood for Batak, such as cattle, buffaloes, pigs, goats, ducks, and chickens. fishing is also done most of the population around Lake Toba, the craft sector is also growing, such as weaving, rattan, wood carving, and pottery.

f. Religion

Batak has been influenced by some religions, namely Islam and Protestant Christians who entered since the beginning of the 19th century. Islam in Minangkabau since 1810 and now embraced by the majority of the people of Batak (Mandailing and Angkola). Whereas Christianity is broadcast to the Toba and Simalungun by religious broadcasters organization of Germany since 1863 and into the Netherlands by Organization the Board at the same time. In addition there are also other religions and indigenous religion. Although the majority of the people of Batak have embraced Christianity or Islam, but many of the original religious concepts are still living mainly in rural areas. This can be known through the ancient books (pustaha) containing the genealogy of the Batak and the world of spirits.

g. Art

Art on Batak generally include art, literature, music, dance, art, sculpture, and art crafts. There are some art on Batak, such as *Margondang* (the ceremony was held to welcome the birth of their children and at the same time announced to the residents that they already had children), *Tor-tor* (a

dance which is always accompanied by gondang (drum). Tortor is essentially a religious worship and sacred, not merely art), sculpture, *ulos* (a typical Batak weaving fabric).

2.4 The Stage of The Activities Batak Wedding

According to Adonis, et.al (1993) Marriage in Batak Culture is a institution which involved a whole family or extended family. The marriage embraced whole clans that included in *dalihan natolu*. *Dalihan natolu* means three-legged furnace.

The purpose of marriage in Batak people opinion is to get descendant and also to raise the level of their own parents. Because the parents will be proud and satisfied if all of their childrens are married and have childrens. Thus, if the parents suddenly passed away, they will not afraid to leave their children cause they are married already and have responsibility for their own self. Another purpose of marriage are already have the right to attend the custom event, to get the heritage and to give opinions in custom events.

Since a long time, a batak traditional wedding still held in hereditary. The standard of how big or small the wedding depends on the condition of financial from both of the family. The closer a village to the city, the more slack the implementation of the custom event. So, the Batak traditional wedding in big city has been many change than held in *bona pasogit* or hometown.

For batak people who lived in a big city like Palembang, Jakarta, and Bandung, it does not held that events anymore. Sometimes, they must held all of the events in one time. According to the explanation above, in this part will explain about the stages of the activities batak traditional wedding that still use in *bona pasogit* or hometown. Here are some steps of Dalihan Natolu wedding started from before the pre-wedding, during, and after the wedding ceremony :

2.4.1 Before the Pre-wedding

According to Sinaga cited in Yulianti H (2014) defines when a Bataknese wants to get married, things to be prepared is to find and prepare everything which are the persons involved (*Dalihan Natolu*) and the stages implemented (customary procedures). A Dalihan Natolu custom will run well when it supported by a complete custom actor. The elements of indigenous actor who complete that ceremony is the presence of: Dongan tubu, Boru / bere, Hulahula, and also Dongan sahuta. Without the participation from one of these elements, we can said that the custom ceremony was considered incomplete. It is because the presence of all the elements of the indigenous actors are expected in a custom ceremonies.

1. *Dongan Tubu/Dongan Sabutuha*

According to Sinaga cited in Yulianti H (2014), dongan tubu is the person who has the same marga with suhut. *Suhut* is a person or family who intend to hold the custom ceremonies. Actually suhut have the same meaning with suhut *sihabolonan*, which means the family or people who intend to hold the custom ceremonies. The custom event that was expected by suhut will not be done well if it is not supported by the elements mentioned above. Although suhut was rich, but if he does not run the existing customary rules, the ceremony will not be performing well. The coverage of dongan tubu can be up to tens of generations, along the family was still maintaining lineage and still remain the faithful to not marry their respective descent. The function of dongan tubu not only as a friend to share but also as a family member who can help everything related to the wedding preparations.

The elements that mentioned above will willingly support and attend to the ceremony if suhut was active in custom ceremonies that ever held before. There is a proverb in Batak Toba language that says: *Sisoli-soli do uhum siadapari do gogo*. It means that come and do your duty to the customs of others according to your position, so they will also be present and perform their obligations to assist in the custom ceremony that you make.

If the suhut was passive, suhut paidua will come to help them. Suhut paidua is the person who has the same surname and he will take the whole role to help suhut at the ceremony. Start from the beginning suhut sihabolonan and suhut paidua should always exchange their ideas, in order to avoid misunderstanding. It is because later on suhut paidua will take the whole responsibility to explain about that ceremony to the other people.

To determine suhut paidua, things that we have to consider is about does he really master in genealogy or not, because people who become suhut paidua in a custom ceremony is not just determined by our closest friends but is determined by the consanguinity. If our relatives are unable, or perhaps he do not understand about the intricacies of custom or less skilled spoke in custom ceremonies, the task can be transferred to another dongan tubu who also has blood ties.

2. *Boru/ Bere*

According to Sinaga cited in Yulianti H (2014), boru in custom ceremonies can be comes from the host sister, the host daughter, and the husband's of host daughter (if there is a daughter that already married). The descendants of host daughters who already married called bere, and it was also classified as boru in a custom ceremony.

The function of *Boru* in the custom ceremony is as waiters, in Batak Toba language they were called *Parhobas*. The main task of boru is to help suhut from the material aspect and also from non material aspect. In material aspect, they can help suhut by giving tumpak. Tumpak in custom ceremony is like an obligation which is shown by a person according to the position at the ceremony. In general, tumpak is given by *dongan tubu/ dongan sabutuha, boru/bere, and dongan sahuta*. While in non-material aspect, they can give their power to support the ceremony. *Boru* should always be ready and close to *hula-hula*, the aim is to make hula-hula easy to order. But one thing that we should remember is boru are not allowed to sit inline with *hula-hula*. *Hula-*

hula is the way how to call the female's brother, the mother's brother (uncle), grandmother's brother, and also grandparent's brother.

Batak Toba proverb says : *Durung do boru tomburan hula-hula*. It means that *Boru* should make their *hula-hula* feel happy and honored. If there are internal conflict within the family, a good *Boru* will find the way to solve it. Otherwise if *boru* seems indifferent, the *boru* will get accurst. So, we can say that someone is the good *boru* if they can honor their *hula-hula*.

3. *Hula-Hula*

According to Sinaga cited in Yulianti H (2014), *hula-hula* is the way to call female's brother, the mother's brother (uncle), the grandmother's brother, and also the grandparent's brother. Bataknese has adopted the patrilineal clan, because those man will continue the inheritance clan. For the male's family, the female's family deserve to be respected. It is because the female's family is willing to give his daughter as a expected wife who would provide the descent for the male's family. The respect is not just given to the level of mother, but to the level of the female's grandmother. The function of *hula-hula* in Batak custom is as a family member who can help everything related to the wedding preparations.

Hula-hula in daily life and in custom events are distinguished as follows:

a. *Tulang*

Tulang is the way how to call the mother's brother (uncle).

b. *Tulang Rorobot*

The way how the male called the female's uncle.

c. *Bona Tulang*

The way how to call the brother of grandmother from father's clan.

d. *Bona Ni Ari*

The way how to call the brother of granfather's mother.

e. *Hula- hula Ni Na Marhaha Anggi*

The way how suhut call his brother in-law family.

f. *Hula-hula Ni Anak Manjae*

The way how suhut call his daughter-in-law. (if there is a suhut's son that already married)

g. *Tulang Suhut*

The way how to call suhut's uncle.

4. *Dongan Sahuta/ Dalihan Natolu Paopat Sihal-sihal*

According to Sinaga cited in Yulianti H (2014), dongan sahuta is our neighbors. We should maintain a good relations with our neighbors and consider them as our brother and sister. It is because if there is a havoc or sorrow, they are the first person who will help us. Beside that, if we have a party they are one of the factors that must exist in order to assist us in the ceremony. There is a Batak Toba proverb that says : *Jonok partubu jonokan do parhundul*. It means that although we have a close relationship with our siblings, we would be more closer with our neighbor.

Literally *Dalihan Natolu* means the firebox that made from stone. The firebox consists of three pieces of stone that used a cantilever for cooking food and drinks, so that's why it called as *Dalihan Natolu*. *Dalihan Natolu* used to symbolize the social order of Bataknese. The order has been providing the legal certainty on the status, rights, obligation, attitudes, behaviour, laws, rules, boundaries, kinship system, and also the custom that exist.

If we interpret the stone with a symbol, actually each stone has a meaning:

✚ First stone : The symbols of Hula-hula

✚ Second stone : The symbols of Dongan Tubu

✚ Third stone : The symbols of Boru

These stone has the same size, the same height, and the same role. It means they are equal. It also happens in *Dalihan Natolu* that consist of: *Dongan tubu*, *Boru / bere*, and *Hula-hula*. *Dongan tubu*, *boru*, and *hula-hula* have the same role in customs. We need all of them to help us in custom ceremony.

According to Sinaga cited in Yulianti H (2014), beside the three stone there is one cantilever stone that seems lower than other. It called *sihal-sihal*. This special stones used as a buffer for a small pot, the purpose of this stone is to make the pot still balanced on the stove. In countryside, *sihal-sihal* was usually played by local government. While in urban *sihal-sihal* are played by our neighbors (*dongan sahuta*). That is why sometimes people call *dongan sahuta* as *paopat sihal-sihal*. It is because *dongan sahuta* is one of the important element that must exist in order to complement the other elements that exist in a custom ceremony. In philosophy, *Dalihan Natolu Paopat Sihal-sihal* interpreted as a togetherness which is fair enough in Batak Toba daily life.

After the elements of *Dalihan Natolu* have completed, the family of female and male can do the pre-wedding customs, such as:

1) *Mangaririt*

According to Sinaga cited in Yulianti H (2014), *mangaririt* comes from the word *irit* and the meaning is to select. It means that *mangaririt* is the way how we choose someone to be our husband/wife. In *mangaririt*, the male went to visit the female's house to make the introductions to each other.

2) *Marhori-hori dinding*

Marhori-hori dinding is an ceremony in which the male came to the female's house (Ramli, 2014). At this stage the male's family tells about the seriousness of the relationship that has been forged by his son with the daughter of the host, where both of them are planning to form a family. After that, the male asked about the readiness and willingness of the female. Before

that the parents of the female would call the female to ask for the truth and the answer to the statement of the male.

3) *Patua hata / Marhusip*

According to Sinaga cited in Yulianti H (2014), *patua hata / marhusip* is a ceremony that is almost same with *marhori-hori dinding*, when they had agreed to form a household. In this ceremony they will deliver their plan to the parents. Before the official delegation of the male met the female's parents, they should be held unofficial talks between *Boru* from the male's family and *Boru* from the female's family. It happen in order to convey the intent and to proclaim the glad tidings, and also to discuss about *sinamot* that will be given to the female.

If the informal talks are mutually approaching an agreement, it will be followed by a formal talks. More formal conversation consist of the male's parents with 5 or 8 people to meet the female's parents. Usually is composed of *dongan tubu, Boru, and Raja parhata*. They went to the female's house after informing the female's parents first about their plan to visit. For this meeting the delegates from the male's family will bring snacks such as fruit or lampet, while the family of the female just have to provide tea or coffee.

All of the discussion about plan and also the wedding custom will be recorded by *Boru* from both family. Those topic will also be discussed later in *marhata sinamot*, which lasted more formal. Based on the discussion they will be agreed about:

- ✚ When will they do *Martumpol*?
- ✚ When will they held the wedding?
- ✚ Where is the location of the church that they used for wedding ceremony?
- ✚ Where is the location that they choose to held the wedding custom?

This ceremony is usually attended by around five families.

4) *Marhata Sinamot*

Sinamot is the amount of money that has been prepared by the male's family to be delivered to the female's family. This money is usually used by female's family for wedding party. According to Sinaga cited in Yulianti H (2014), *marhata sinamot* is the ceremony to talk about the amount of money that will be submitted by the male family to the female's family as a cost of the wedding party.

If the party is carried out by the female's family it called *dialap jual*. In *dialap jual* total *sinamot* that will be received by the female will be greater. Meanwhile, if the party is carried out by the male family it called *taruhon jual*. In *taruhon jual*, total *sinamot* that will be received by the female's family is smaller. That is because the female's family does not need to rent the building and provide food for guests, they just have to provide a custom symbol like *Ulos* and *dengke*. According to Sinaga cited in Yulianti H (2014), *ulos* is one of the important thing in *Dalihan Natolu* custom. *Ulos* is the fabric that used to symbolize the affection and the respect that shows by all of the *Dalihan Natolu* elements. *Dengke* is fish that is given in the custom ceremony. Usually Bataknese use a goldfish in the ceremony. *Dengke* is fully cooked without a cut. After that we dumped the contents of the stomach and filled with vegetables such as, long beans.

Based on the custom, *sinamot* must be divided to:

✚ *Sijalo bara or pamarai* : suhut's brother.

✚ *Tulang* : the male's uncle.

✚ *Pariban* : the sister of suhut's wife.

5% from the total *sinamot* will be given to the uncle of the male's and the uncle of the female, and it called *Tintin marangkup*. The aims of *tintin marangkup* is to make the uncle assume them as his own child in daily life.

5) *Martumpol*

Martumpol is not a custom ceremony, but it is a church ceremonies. Church used to perform martumpol before the wedding ceremony are HKBP, IPR, GKPI, and PKB. Methodist, GPIB, and others are not perform martumpol before the wedding ceremony.

In a countryside Martumpol also called as Marpadan. But sometimes people interpreted marpadan / martumpol equal to ceremony that called mangido tinting. Mangido tinting it same as asking the church councils to inform or proclaim about the wedding plan in the church for two weeks.

According to Sinaga cited in Yulianti H (2014), martumpol is the ceremony where we can see the seriousness of both female and male become husband and wife on the basis of mutual love. This seriousness is written in the church daily news Martonggo Raja is held by female family, and Marria Raja is held by the male's family.

If they choose to held di alap jual, it means that they will use the female church to held the wedding ceremony. Thus the female have responsibility to provide snacks and tea after martumpol. Therefore the female family will invite the guest to get the tea. However, if they held taruhol jual ceremony, the male will provide snacks, tea.

The ceremony was attended by Boru / bere, dongan sahuta, and dongan tubu. Hula-hula was not really need not to come this event. From this ceremony boru/bere, dongan sahuta, and dongan tubu hope that they can help the female/ male's family, at least they can help to remind all of the things that need to be prepared for the wedding custom such as: the distribution of invitation.

In the past we just need to provide snacks in this event. But today, it was not appropriate and it is common to provide special food such as pork complete with Tudu-Tudu ni sipanganon. But today, it was not appropriate and it is common to provide special food such as pork complete with Tudu-

Tudu ni sipanganon. After that we can add snacks like Lampet paired with coffee, it was served towards the end of the ceremony.

6) *Martonggo Raja/ Marria Raja*

According to Sinaga cited in Yulianti H (2014), Martonggo raja/ Marria raja is the ceremony where the female family would prepare everything according to wedding party. This ceremony is usually carried out approximately two weeks before the wedding or after martumpol event. *Martonggo Raja* is held by female family, and Marria Raja is held by the male's family.

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7) *Marhata Sigabe-gabe*

The next ceremony is marhata sigabe-gabe. According to Sinaga cited in Yulianti H (2014), marhata sigabe-gabe is like our gratitude, and hope that what was agreed was blessed by God. Ideally marhata sigabe-gabe represent all the functional elements started from: *Boru, dongan sahuta, dongan tubu, hula-hula* and also from the female's family.

After the female's family finished to deliver marhata sigabe-gabe, then the male family will accept and do it too for the female's family. The first chance will be given to *Boru, dongan tubu, hula-hula* and parents from both family.

2.4.2 During the Wedding Ceremony or *Pesta Unjuk*

1. *Marsibuha – buhai*

According to Sinaga cited in Yulianti H (2014), marsibuha-buhai comes from the word *buha*, and the meaning is to open. Marsibuha-buhai ceremony was made to open a wedding ceremony. The ceremony was conducted at the female house in the evening before leaving for church. In this ceremony the female's family was also preparing a meal with a side dish dengke delivered to the male's family. The male came by carrying the pork that has been cooked. The pork was brought in a square basket. At the bottom of the basket they must put the rice that had already sealed with banana leaves.

2. Wedding ceremony in church

At the wedding ceremony, the pastors asked about willingness to stay together under any circumstances. After that is done, the next thing is to exchange the rings and the process to accept the rewards that delivered by pastor.

3. Banquets and custom events

sharing portion , collecting batches , giving *Ulos , marhata sigabe gabe paulak une and maningkir tangga, tortor.*

2.2.3 After the Wedding ceremony or *Pesta Unjuk*

Marriage was legal if they had done all of the activity especially and divided *Olop-Olop* and closed with a closing prayer. The ceremony is called *ulaon sadari*, which was divided after *Olop-Olop*. After divided *olop-olop* they should perform *paulak une* and *maningkir tangga*.

1. *Paulak Une*

According to Sinaga cited in Yulianti H (2014), the purpose of this ceremony is to take off the homesickness of the female to her parents, after 3 or 5 days lived with her husband. Before the ceremony was done, one of the male's family members will inform to the female's family that we have a plan to visit them. According to that ceremony the female's family will provide *dengke* for the male's family. Besides that, the female's family must invite one or two *dongan tubu*, *Boru / bere*, and *dongan sahuta* in this ceremony. The male's family will come with one or two *dongan sabutuha*, *Boru and bere*. The man's family came with the pork that has been cut / cooked. The pork was placed on top of the rice, and covered by the banana leaf.

2. *Maningkir Tangga*

According to Sinaga cited in Yulianti H (2014), this ceremony is about the coming of the female's parents to the male's family, it should be done after they move to their new house. The purpose of this ceremony is to make their parents know the daughter house. In *Maningkir Tangga* the female's parent will bring *dengke* and the male's parents will bring meat. The male's family would invite *Boru*, *dongan sabutuha*, and *dongan sahuta*. While the female's family will take two or three *dongan sabutuha*, *Boru and bere*. Thus the people that will be present at this ceremony range from 15 - 20 people.