CHAPTER I

INTRODUCTION

1.1 The Background of The Study

Language is something created by human being. Language is an important part in daily human being life. Without a language, one can't interact to other wherever they are. Language play role where the human life plays its role too. Human is also cetegorized as language being. Language is so important in human life, it is just like breath. Everone needs a language and must know it, because when one wants to talk to others, it just has to use a familiar language in the world. It is used as a means of communication to others and without a language the world is empty. Language is unique because there are many kids of language in this world and it all has a different meaning. Anthony Wilden has observed that "*all language is communication but very little communication is language*" (Wilden, 1987:332)

The Toba Batak People is known as a tribe that adheres to adat and has a close relationship with Culture. one of the customs that is very important for the Toba Batak people is the *Mangulosi* custom. *Mangulosi* custom in the Toba Batak tribe is diverse and has its own division.

Mangulosi is strongly tied to ulos. Ulos is a piece of Batak-patterned woven fabric inherited from generation to generation. Aside from being a hereditary inheritance, ulos is one of the manifestations of kinship relations aimed at every Toba Batak traditional ceremony, one of which is in the traditional Toba Batak marriage.

Ulos itself has an important position in the custom of the Toba Batak people because ulos is considered a medium of solidarity. Ulos is also a sign that can protect

and give warmth to the wearer which means as a means of protection and affection for the recipient of the ulos recipient, so that the purpose and purpose of giving ulos is expressed through the *Mangulosi* process.

The giving of ulos at the Toba Batak custom events varied, such as, *Ulos Pansamot, Ulos Holong, Mandar Hela, Ulos Bere, Ulos to ale and others.* Most ulos have almost the same meaning, but the difference is the ability to give to the recipient. Besides that the type of ulos given must be in accordance with customary provisions because each ulos has its own meaning. Submission of ulos itself is a sacred form and upheld for the Toba Batak People so it must be adjusted to the provisions such as when the ulos will be used, in what kind of traditional ceremony, who is the subject of the ulos recipient and how the ulos is used. Basically *Mangulosi* is the act of enveloping ulos accompanied by prayers from the giver.

In this study, meaning of *Mangulosi* in the culture of the Toba Batak wedding was the center of research specifically the meaning of Speech Act . speech act differ in their purposes, whether they deal with real or potential facts, prospective or retrospective, in the role of speaker or addressee in these facts, and of course in fecility conditions. The author focuses on expression the words or utterances spoken by the Ulos instructor to the recipient so that they can conclude the true meaning and meaning from the *Mangulosi* process to the Toba Batak Indigenous.and also the author want to know the dominan type of speech act in semantic meaning from the Mangulosi in Toba Batak wedding culture.

The reason the author chose Toba Batak's culture was the target of the research study, because the Toba Batak was one of the tribes that had various kinds of culture and which still maintained the culture s of the Toba Batak people. Besides

that Toba Batak people have interesting customs to be studied and become research. *Mangulosi* is one of the interesting choices to be used as research studies.

By using in-depth interviewing techniques and seeking information to figures who understand traditional Toba Batak, or adat leaders who understand the *Mangulosi* custom and the deep meaning of Mangulosi culture.

1.2 The Problem of The Study

Based on background of the study above, the problem formulated as follows:

1. What are the type of speech act are found in mangulosi ulos pansamot, ulos hela and ulos holong (tulang).

2. What are the most dominant type of speect found in Mangulosi culture in Toba Batak's wedding ceremony.

1.3   The Objective of The Study

The main objective of the study is to know the meaning of expression utterances in *Mangulosi* culture in Toba Batak's wedding ceremony.

The objective of study is kind meaning of Speech Act of *Mangulosi* found. And to know the dominan type is use in Toba Batak's wedding culture.there as the object of discussion because learning about traditional culture is most interesting. Furthermore, many knowledges can get from that. By learning that , the writer will know about the begining of *Mangulosi* and tradition especially Toba Batak's Culture who has familiar in Indonesia.

The objective of the analysis are as follow ;

1. To find out the type of speech act are use in mangulosi ulos pansamot, ulos hela and ulos holong (tulang) in Toba Batak's wedding ceremony

2. To find out the most dominant type of speech act on expression the utterance found in *Mangulosi* culture in Toba Batak's wedding ceremony.

1.4 The Scope of The Study

By considering many things that can be analyzed through Speech act based on Kreidler's theory , the writer will especifiy the analysis especially the Speech Act on expression the uterance of *Mangulosi* culture in Toba Batak's wedding ceremony . the writer focus on theree of Mangulosi culture there are ulos pansamot, ulos hela and ulos holong (tulang) in two wedding from (Sastro Tambunan & Juli Esti br, Simatupang on February 14th 2015) and Eliakim Sopan Hutabarat, ST & Nengsi Rotua Tampubolon, S.SOS on July 7th 2017) . the writer will interview leader of the culture who understand about *Mangulosi.* The writer will analyze the meaning of expression the utterance of *Mangulosi* because the writer wants to know the meaning of *Mangulosi* in Toba Batak's Wedding Custom and the dominant type commonly used.

1.5 The Significances of The Study

This research is intended to describe the speech act of *Mangulosi* in Toba Batak's wedding ceremony as follows ;

The writer wants to understand more about *Mangulosi* in Toba Batak's ceremony

The writer wants to know the meaning of *Mangulosi* in Toba Batak's wedding ceremony

Theoretically

1. To enrichment new perspective in Speech act theory especially about Speech act on the expression utterance in Mangulosi culture in Toba Batak's wedding ceremony.

2. To add alternative in research of speech act about Mangulosi culure in Toba Batak's wedding ceremony.

Partically

1. The writer wants to know the type of speech act in Toba Batak's wedding ceremony

2. The writer want to find the dominant type of speech act commonly used of mangulosi in Batak Toba Batak's wedding ceremony.

3. Useful for the people Toba Batak's to save culture of Batak so that can be always understanded in Indonesia.

4. Readers will be understand more about the Meaning of *Mangulosi* in Toba Batak's wedding ceremony.

5. Helping the Toba Batak people to introduce of the tradition *Mangulosi* in Indonesia and the entire world.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theortical Framework

A theoretical frame is a conceptual framework is used in research to outline possible coursesof action or to present a preferred approach to an idea or thought and involved in this research.

2.2 Pragmatic

Pragmatic is concerned wirh study of meaning as communicate by a speaker or writer found in utterances and interpreted by a listener or reader. According to Kreidler (1998:18) Pragmatics is another branch of linguistics that is concerned with meaning. *pragmatics is a person's ability to derive meanings from specific kinds of speech situations—to recognize what the speaker is referring to, to relate new information to what has gone before, to interpret what is said from background knowledge about the speaker and the topic of discourse, and to infer or 'fill in' information that the speaker takes for granted and doesn't bother to say.*

Pragmatic also *concerned with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader, this type study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said.* It explores how great deal of what is unsaid which recognized as part of what communicated. Based on Yule (1996:3).

Yule (1996:4) regrads pragmatic as the study of relationships between linguistic forms and the users of those forms and pragmatic is the only one allowing human into the analysis because though pragmatics one can talk about people's

intended meaning, their assumptions, their purpose, and the kinds of action such as requests and apologizes when they speak. For Leech (1983) *Pragmatics is the study of how utterances have meaning in situations.* According to Mey (1993:6) *Pragmatic studies the use of language in human communication as determined by the condition of society.*

Based on the notions of pragmatic put forward by some of these linguists, the writer can conclude that pragmatic is a subfield of linguistics that studies the ways in which context contributes to meaning.

2.3 Speech act

Based of Kreidler (1998:183) *Speech acts differ in their purposes, whether they deal with real or potential facts, prospective or retrospective, in the role of speaker or addressee in these facts, and of course in felicity conditions.*

According to Yule (1996: 47) Speech act also *is actions performed via utterances and it is commonly given more specific labels, such as: apology, complaint, compliment, invitation, promise or request.*

In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and nonlinguistic, together with the general powers of rationality and inference on the part of the hearer. Searle (1975:60)

We use language for many purposes. tell others what we know or think, we express our feelings, ask questions, make requests, protest, criticize, insult, apologize, promise, thank, say hello and goodbye. Language seems to have as many different functions as there are occasions for using language, but for all the apparent diversity the basic uses of language are rather limited. In this chapter we recognize

seven different kinds of utterances, or speech acts, classified according to their general purpose—though a single utterance may have overlapping purposes. The description here will apply to written discourse, and therefore to writer and reader, as much as to spoken discourse. Nevertheless, use the term speaker to include writer and the term addressee to include reader as well as hearer. In addition, although one person may speak or write on behalf of several people and may have a plurality of addressees, whether in writing or speaking, use singular terms 'speaker' and 'addressee' throughout.

According to Kreidler (1998:180) *Truth conditional semantics takes statements as the basic kind of sentence and thus considers that the principal use of language is to state facts, to describe how things are in the world, to present information which, generally, is either true or false.*

In every speech act we can distinguish three things, following Austin (1962). What is said*, the utterance, can be called the locution. What the speaker intends to communicate to the addressee is the illocution.* The message that the addressee gets, his interpretation of what the speaker says, is the perlocution. If communication is successful, the illocution and the perlocution are alike or nearly alike.

Such communication is guided by four factors, which Grice (1975:41) called maxims: the maxims of quantity, relevance,manner and quality. As speakers and hearers we are aware of these maxims and of the necessity for them though we do not explicitly recognize their existence. The maxim of quantity requires the speaker to give as much information as the addressee needs but no more. Accordingly, the speaker must have some sense of what the addressee knows and needs to know. The addressee, being aware of this maxim, assumes that the speaker is not withholding information and is not saying more than necessary—unless there is reason to believe

otherwise. The maxim of relevance requires us, as speakers, to make our utterances relative to the discourse going on and the contexts in which they occur. Correspondingly, as addressees we expect that what we hear has such relevance. If you offer to help in some project and are told, "Do so only at your own risk," you will have to decide whether involvement in the project is really risky or the locution was meant as a joke. If, instead, you are told "Too many cooks spoil the broth," you will probably recognize a proverb (certainly so if the making of broth is not part of the context) and know that the speaker feels the project is already sufficiently staffed. Thus when locutions are apparently irrelevant, they are likely to be successful only when the interlocutors share the same cultural information and/ or when they know one another well. Note that in some cultures— Arabic-speaking societies are a good example—the use of proverbs figures large in every conversation: there seems to be a ready-made saying for almost any possible need. The maxim of manner is to be orderly and clear and to avoid ambiguity. If you ask someone a question and the reply you receive seems strangely obscure, your interlocutor is either a disorganized individual or is deliberately avoiding a straight answer. The maxim of quality is to say only what one believes to be true. Questions and requests cannot be either true or false, so this maxim applies only to the giving of information, in the kind of speech act that we call assertives. An utterance has a purpose. In order to achieve that purpose— to be appropriate to that purpose— several conditions are necessary: the lexical content of the utterance must be appropriate, the social situation in which it occurs must be appropriate, the speaker must be sincere in what he says, and the hearer(s) accept the utterance as having that purpose.

Kreidler (1981: 26) Just as conventional signals like the blowing of a whistle can have different meanings in different situations, so different pieces of language can have different meanings in different contexts. Let's illustrate with three fictitious events: A beggar who has not eaten all day says "I'm hungry"; a child who hopes to put off going to bed announces "I'm hungry"; a young man who hopes to get better acquainted with one of his co-workers and intends to ask her to have dinner with him begins with the statement "I'm hungry." The three events obviously have something in common and yet, just as obviously, they are different: they indicate different intentions and are liable to be interpreted differently because the situations and the participants are different. Each of the three speech events illustrated above is a different utterance, and we write an utterance with quotation marks: "I'm hungry." Each utterance contains the same sentence, which we write with italics: I'm hungry. An utterance is an act of speech or writing; it is a specific event, at a particular time and place and involving at

Sometimes we can interpret what the speaker intends from clues in the physical context even though we don't understand completely what he or she has said (interpretation without identification) and even without having heard everything said (interpretation without perception). Can you recall an instance in which you did not fully understand what someone said but figured out from the context what he or she meant—what the speaker was trying to do, what the circumstances seemed to require, etc.? If you can't remember such an event, perhaps you can imagine one. Can you recall an instance in which you understood quite well what somebody said but still could not interpret it, because you did not have background information, didn't grasp what the message was about? If not, maybe you can invent a possible situation.

least one person, the one who produces the utterance, but usually more than one person. An utterance happens just once; a spoken utterance happens and then, unless it is recorded electronically, it ceases to exist; a written utterance is intended to last—for a short time in the case of a shopping list, for instance, or much longer, as in the case of a book. A sentence, on the other hand, is not an event; it is a construction of words (in English or whatever language) in a particular sequence which is meaningful (in that language). In our illustration each of the three utterances contains the meaning of the sentence, and each utterance has an extra meaning or meanings because of the circumstances in which it occurs. The meaning of a sentence is determined by the language, something known to all people who have learned to use that language. It is the meanings of the individual words and the meaning of the syntactic construction in which they occur. The meaning of an utterance is the meaning of the sentence plus the meanings of the circumstances: the time and place, the people involved, their backgrounds, their relationship to one another, and what they know about one another. All these circumstances we can call the physical-social context of an utterance. Why distinguish between sentence and utterance? Because it is important to recognize what meanings are communicated to us in language and which meanings we derive from the contexts in which language is used. Because it is important to distinguish between linguistic meaning, what is communicated by particular pieces of language, and utterance meaning, what a certain individual meant by saying such-and-such in a particular place, at a particular time, and to certain other individuals. The utterance "Our visit to the factory was a wonderful experience" may be spoken as a joke, or sarcastically, or as a straightforward report, among other possibilities. The sentence Our visit to the

factory was a wonderful experience has none of these meanings in itself—or, to put it differently, it has potentially any of these meanings.

2.4 Kinds of Speech act

On these bases, Searle (1979), as an improvement of the classification of the speech acts proposed by Austin, classifies speech acts into five categories, (Searle 1985, Leech 1983, Leech and Thomas, 1985, Mey 1993, Yule 1996):

1. Representative: these speech acts carry the values 'true; or ' falls', i.e., they commit the speaker to the truth of the expressed proposition such as asserting, reporting, instructing, concluding, etc.

2. Directives: the speaker's role is to get (to direct)the hearer to do something (or towards some goal)

3. Commissives: Seale calls it "unexceptionable", i.e. the obligation created in the word by commissives is created in the speaker not in the hearer. So they commit the speaker to some future action, such as offering, threatening, promising, etc.

4. Expressives: these express an inner state of the speaker. They tend to be intrinsically polite as in greeting, thanking, congratulating, etc.; and the reverse is true as in blaming and accusing.

5. Declarations: these show the correspondence between the prepositional content and reality and as Searle calls "a very special category of speech acts", such as resigning, dismissing, christening, naming, sentencing, etc.

The writer use speech act theory by Kreidler there seven kinds of speech act. The seven kinds of speech act are Assertive utterances, Performative utterances, verdictive utterances, Exprssive utterances and Directive utterances.

2.4.1   Assertive utterances

In the assertive function speakers and writers use language to tell what they know or believe; assertive language is concerned with facts. The purpose is to inform.

For examples:

>   a. I voted for Aaronson in the last election.
>
>   b. Most plastics are made from soy beans.
>
>   c. Cape Ann Lighthouse is a mile from the beach.

This is language concerned with knowledge, with cognition. It deals with data, what exists or existed, what is happening or has happened— or not. So assertive utterances are either true or false, and generally they can be verified or falsified—not necessarily at the time of the utterance or by those who hear them, but in a general sense they are subject to empirical investigation.

2.4.2   Performative utterances

Speech acts that bring about the state of affairs they name are called performative: bids, blessings, firings, baptisms, arrests, marrying, declaring a mistrial. Performative utterances are valid if spoken by someone whose right to make them is accepted and in circumstances which are accepted as appropriate. The verbs include bet, declare, baptize, name, nominate, pronounce.

Naturally there are strong limitations on what can be a performative utterance. First, the subject of the sentence must be I or we:

For examples:

>   a.   I declare this meeting adjourned.

is an explicit performative; "This meeting is adjourned," if spoken by the same person, is an implicit one.

Second, the verb must be in the present tense. And, perhaps most important, the speaker must be recognized as having the authority to make the statement and the circumstances must be appropriate.

b. I pronounce you man and wife and I declare this a mistrial

are valid only if spoken by an appropriate person in socially determined situations.

Blessings and curses are performative utterances to the degree that people accept them as having effect. So long as one believes that a particular individual, or anyone at all, can bring down divine favor on another by uttering some formula such as:

c. (May) God bless you,

that utterance is a valid performative. And similarly invoking pain or punishment on another person through the performance of a ritual utterance constitutes a curse for those who accept it as performative.

2.4.3   Verdictive utterances

Verdictives are speech acts in which the speaker makes an assessment or judgement about the acts of another, usually the addressee. These include ranking, assessing, appraising, condoning.

a. I accuse you of putting on airs.

b. I congratulate you for performing so well.

c. The Mayor blamed the media for not accurately reporting his accomplishments.

Sentences a and b are verdictive utterances. Sentence c is the report of a verdictive utterance.

2.4.4 Expressive utterances

Whereas a verdictive utterance is about what the addressee has previously done, an expressive utterance springs from the previous actions—or failure to act—of the speaker, or perhaps the present result of those actions or failures. Expressive utterances are thus retrospective and speaker-involved. The most common expressive verbs (in this sense of 'expressive') are:

acknowledge, admit, confess, deny, apologize.

For examples:

    a. I acknowledge that I didn't do what I should have done.

    b. We admit that we were mistaken.

    c. I apologize for having disturbed you

2.4.5 Directive utterances

Directive utterances are those in which the speaker tries to get the addressee to perform some act or refrain from performing an act. Thus a directive utterance has the pronoun you as actor, whether that word is actually present in the utterance or not.

For examples:

    a. (You) wait here.

    b. Turn to page 164.

    c. Don't (any of you) miss this opportunity to save.

A directive utterance is prospective; one cannot tell other people to do something in the past. Like other kinds of utterances, a directive utterance presupposes certain conditions in the addressee and in the context of situation.

2.4.6   Commissive utterances

Speech acts that commit a speaker to a course of action are called commissive utterances. These include promises, pledges, threats and vows.

For examples:

a.   I promise to be on time.

b.   We volunteer to put up the decorations for the dance

A commissive predicate is one that can be used to commit oneself (or refuse to commit oneself) to some future action. The subject of the sentence is therefore most likely to be I or we, as in a and b.

2.4.7   Phatic utterances

phatic utterances, is to establish rapport between members of the same society. Phatic language has a less obvious function than the six types discussed above but it is no less important. Phatic utterances include greetings, farewells, polite formulas such as "Thank you," "You're welcome," "Excuse me" when these are not really verdictive or expressive. They also include all sorts of comments on the weather, asking about one's health, and whatever is usual, and therefore expected, in a particular society. Stereotyped phrases are common for conveying good wishes to someone starting to eat a meal, beginning a voyage, undertaking a new venture, or celebrating a personal or social holiday.

2.5 Toba Batak's Culture

Toba Batak's culture is one the famous culture which is never separated from Indonesia's culture. There are differences that differentiate Batak culture from culture in Indonesia either in the world that are unique of languages, kind of dancs and also some of traditional clothes example ulos. That very familiar in Indonesia

because it has a few of unique color and have many kind. Ulos in Toba Batak's culture also usually use in Toba Batak wedding culture. According to Richard Sinaga (2012:173) *the true meaning of the customary wedding ceremony is called mangan juhut ni boru as a cultural ritual to formalize the conversion of the boru nauli into another clan (husband's clan) of the original clan.* The point is customary wedding ceremonies which are inauguration events where the bride has become a member of the groom's family.

The original process was very simple by carrying out the ceremony at home and in the village where the Boru family lived, and usually used the yard as the ceremony arena. In the custom event the Toba Batak wedding is never separated from ulos or mangulosi. Richard Sinaga (2012:52) *Ulos is one of the traditional potentials of Dalihan Natolu. If there is an event that smells of dalihan natolu, ulos is always visible.*

Ulos literally means a blanket or cloth that can be shrouded to warm the body. The warmth for the residents of Natolu, especially before Bonapasogit is important. The warmth felt by a person is believed to be able to create a warmth of the soul. Like rice which is dried in the sun until the rice is hard which is known in the language of Batak toba pear. More or less with that kind of thinking, the warmth of the body by receiving ulos is expected to also be able to make the warmth of the soul and become hard, which is having the resistance to live longer. That was the meaning of ulos at first.

Today, ulos is used as a symbol of affection from hula-hula to boru, on the contrary boru gives respect to hula-hula by giving juhut, piso-piso, especially with behavior. When giving ulos in general it is always accompanied by words in the form of blessing prayer (Toba Batak language: Pasu-Pasu). If the way and style

gives ulos with a sincere expression accompanied by the words do blessing who are helpless, then it is added if the recipient can appreciate the blessing words conveyed when giving the ulos, it is not impossible that the recipient's body and soul will gain warmth.

According to Richard Sinaga in the book Perkawinan Adat Dalihan natolu (2012:53) Ulos given at the wedding party can be distinguished. ulos na marhadohoan and ulos holong. Ulos marhadohoan is ulos which is given parboru (hula-hula) to paranak (boru). Ulos holong is ulos which is given parboru, hula-hula parboru, and hula-hula paranak to the bride.

Then those who receive ulos on the party paranak and who give from the parboru are more or less the following:

1. Ulos pansamot

Recipients of ulos pansamot are the parents of the groom's bride, and those who give away are the bride's parents.

2. Ulos hela

The ulos hela recipient is the bride and groom, and the surrender is the bride's parents.

3. Ulos paramai

The recipient of the ulos paramai is one of the old amang or the bride of the groom, and the one who surrenders is one of the old amang or the bride of the bride.

4. Ulos sihunti ambang

The recipient of the ulos sihunti ampang was a married bride or one of her nambor sisters, and the one who handed over the ulos was one of the bride's sisters who was married or one of her namboris.

5. Ulos simolohon

The ulos recipient is one of the brothers or sisters, and the surrender is one of the brothers of the bride who is married or one of the airmen.

6. Ulos to ompungna

The ulos recipient is one of the descendants of the father / family member of the groom's father, and the one who gives is one of the descendants of the father / family member of the bride's father.

7. Ulos todohan

The ulos recipient is a descendant of a family of ompung / ompu siblings from the parents of the groom, and the one who surrenders is one of the descendants of the ompung / ompu siblings of the bride's father.

8. Ulos parorot

The ulos recipient is one of the namboru of the groom, or one of the namboru of the bride's father, and the surrender is a bride namboru or one of the bride's father's namboru

Richard Sinaga (2012:170) ulos holong is ulos for brides from the parboru family, and hula hula parboru, and from paranak hula-hula. After the event giving ulos na marhadohoan, proceed to the event, giving ulos holong. Ulos holong can be distinguished from ulos na herbang, namely the actual ulos that is diuloshon to the bride, and holos ulos in the form of an envelope that is the replacement money for ulos delivered in the box available at the reception desk Richard Sinaga (2012:55)

Those who submit ulos na herbang are more or less as follows:

1. Pamarai (sijalo bara), brother / sister who has a family from the bride's parents (who gave ulos pamarai)

2. Pariban, sister or namboru bride (who gave ulos sihunti threshold)

3. Simandokhon, brother of the bride or the bride of the bride (who handed over somolohon ulos)

4. From ompungna, one of the descendants of the father / family member of the bride. (in certain places called ulos Sigadis Boru)

5. Todoan, one of the descendants of toothless / toothless father of the bride, (who gave ulos todoan)

6. Parorot, salag a bride namboru or namboru the bride's father.

7. Umpung suhut (if it's still alive)

8. The management of the clan collection sector or the collection of the marsompu clan.

9. The management of the clan division.

Submission of ulos holong na herbang which above nine may be simultaneously or simultaneously, with a preface from one who is considered older.

1. The bride's tulang

2. bao's ompung (if it's still alive)

3. The bride's father's bone.

4. Female mother's bride (rorobot tulang)

Submission of ulos holong na herbang from the hula hula parboru above may be submitted simultaneously with the introduction of the bone of the bride.

1. Groom's tulang

2. The bao groom's gloom

3. The father's father's bone

4. Mother's bride tulang (rorobot tulang)

Submission of ulos holang na herbang from the pulaak hula-hula above may be submitted simultaneously with the preface preferably from the bones of the groom.

2.6 Mangulosi

Ulos was the result of Batak women weaving. Ulos was used in any traditional ceremony at Toba Batak community in particular. The process of granting ulos (mangulosi) on the Toba Batak society this will be done in accordance with the Natolu Dalihan system has a very important role in any ceremony either in the Marriage ceremony. *Mangulosi* is an event to give Batak woven febric which is named ulos. This ulos cloth has the meaning of providing protection from all weather conditions that believed by the Batak tribe.

Historically, ulos is a sign that can protect and provide in this case, ulos is defined as a protective device capable of providing protection, affection by the donor to the the recipient of ulos. And at the time of giving ulos the purpose and of giving the ulos is said. Ulos used in the wedding ceremony (Manahan, 2014), namely:

1. Ulos Panssamot or Ragidup is Ulos given by the bride's parents to the parents of the bride (hela).

 2. Ulos pengantin or also called Ragihotang is ulos given by the bride's parents to both brides.

 3. Ulos Holong is Ulos which is received or given by all invitations present at the wedding ceremony. This ulos can be received from the invitation to hundreds.

4. Ulos Sadum is ulos which will be given to Namboru (the younger sister of the father) of the two brides who will be sent by Hula-hula (younger brother or brother of the mother.

5. Ulos Ragihotang is ulos used by all men - men who will attend the wedding party mean male parents of the two brides.

CHAPTER III

RESEARCH METHOD

Research Method is so needed to help in making method and feasible. Research methodology covers research design, such as technique of collecting the data, technique of analyzing the data and the data resources.

3.1 The Research Design

This research was conducted by using descriptive design. It was done with a consideration that the purpose of this research is to describe about kind of speech acts on the expression utterances in mangulosi culture in Toba Batak's wedding ceremony.

By using this method, the data was analyzed by describing the kind of speech act on the expression utterance in mangulosi culture in Toba Batak's wedding ceremony.

3.2 The Data

The soursce of data is *Mangulosi* in Batak Toba's wedding ceremony taken from Batak Toba culture. And the data is words, clauses or utterances on expression in *Mangulosi* in Toba Bataks's wedding ceremony. take from two record product at the time giving ulos to the couple, such as :

1. Ulos Panssamot

2. Ulos Hela

3. Ulos holong (Tulang)

3.3 The Technique of Collecting the Data

       The technique of collecting the data was conduted by geting information which is needed to support the goals of research. The writer was taken the data by using the following procedures;

1. The writer was record the utterance in mangulosi from traditional Toba Batak's wedding ceremony.

2. Finding out kinds of speech act in Mangulosi in Toba Batak wedding ceremony.

3. The writer was transcribe the utterance of Mangulosi in Toba Batak's wedding ceremony into written text.

4. The writer was analyzed the transcibtion of utterance of Mangulosi in Toba Batak's wedding ceremony by using kinds of speech act.

5. Finding out the dominant type of kinds of speech act.

4. And shared the meaning of Mangulosi in Batak Tobanese wedding ceremony

3.4 The Technique of Analyzing the Data

       In analyzing the data, the writer uses these following step.

1. Identifying the expression when giving ulos in Toba Batak's wedding ceremony

2. Classifying the meaning of expression the utterance in Mangulosi culture in Toba Batak's wedding ceremony

3. Interpreting the speech act in expression.

4. Concluding and finding