

CHAPTER I

INTRODUCTION

1.1 The Background of the Study

Language style is a style of someone in delivering a speech, such as advice, suggestion, hope, blessing, and pray. The language style can change based on the social context. Social context encompasses addressee, addresser, topic, time, and place.

A case when a child talks to his father, (s)he will use formal style due to the position of the father. However, some empirical evidences occur in Toba Batak wedding ceremony can be seen in the following detailed explanation. If we speak in formal situation, we use formal style. If we ask someone, we use consultative style. If it has been printed or the word has been frozen, we use frozen style. But if it is spoken in someone's daily conversation or in the relaxed communication, it is used in informal style, can be casual style and intimate style.

The language style used by the participants of *Dalihan Na Tolu* in Toba Batak wedding ceremony is usually formal style, especially the utterances of the bridegroom's side to the bride's side. They use formal style to show the honor their in-law-families (*hula-hula*). So, especially for the speakers in wedding ceremony (*parhata*), either the bridegroom side's speaker or the bride's side speaker must use the polite tone, namely: formal style, so that the participants of *Dalihan Na Tolu* will not be offended or the destination of what they convey, can be understood well, especially when we speak to our in-law-families (*hula-hula*).

There are differences of language styles uttered by the speakers in delivering their speeches or in communicating to the participants of *Dalihan Na Tolu* in wedding ceremony. Some of speakers say: “*Amanta Soripada*”, and some of them say: “*Amanta Raja*”. It is clear that there is a gap between theory and the reality in wedding ceremony. But we know that speakers must know, which one is right, *Amanta Raja* or *Amanta Soripada*”.

As we know that the meaning of *umpasa* in the Bataknese tradition has a deep meaning in delivering advice, blessing, hope, health, have children to the participants of *Dalihan Na Tolu*. So, they may not add misinformation to deliver it, so it has meaningless, and break its meaning. The speakers must have a skill in communicating and delivering *umpasa* well. They must be able to deliver a speech well, especially in expressing it. It means that the speakers can develop it depends on its context. In Bataknese tradition, the more he can deliver it the more tremendous he is regarded by the participants of *Dalihan Na Tolu*.

There are differences among the speakers in delivering *umpasa* which are still found additional words in it uttered by the representatives of the speakers to communicate and deliver it. Some speakers say the word of “*ninna*”, but some do not say it”. Actually the meaning of “*ninna*” is what other people say. So that it makes its meaning not strong enough. In Bataknese tradition, it has strong meaning as symbol of blessing, suggestion, and pray, so that God bless us. It means that there are differences between the theory and the reality in the wedding ceremony.

There are many *umpasa* which are delivered by the speakers in wedding ceremony. They are free to develop them but their destinations are the same. There are some differences among the speakers in delivering them. The differences of *umpasa* uttered by the speakers is not influenced where they come from. Not because

the speakers comes from Balige, Samosir, Tarutung, so they must have some certain *umpasa*. We can see the first line: "*Bagot na marhalto, niagatan nadi robean*", but some speakers say: "*Bagot na marhalto na tubu di robean*". On the second line: "*Horas ma hami na manjalo tumpak muna i*", but some say: "*Horas ma hami na mangaton tumpak muna i.*" Both of the first lines of *umpasa* have the same meaning and also both of the second lines have the same meaning. Whoever can say it and there is no specification. Not because he comes from Samosir, so automatically he must say: "*Bagot na marhalto, niagatan nadi robean*". The most important is the speakers must know and understand the destination from what they say.

Based on the above explanations, the writer of the study is interested in choosing this topic because of: (1) there are some changes of language styles uttered by *paranak*, *hula-hula* and *boru*, (2) the differences in uttering *umpasa* and what kind of language style they use, (3) the process of Toba Batak ceremony takes much time in doing a marriage starts from the activity of dedicating the meat and the gold fish (*tudu-tudu ni sipanganon*) event and ends with the activity of bringing the gold fish to the bridegroom's side (*maningkir tangga*) event, (4) there were some gaps of speakers in wedding ceremony in expressing the quatrain in the wedding ceremony. Whereas in the Batakese tradition, the meaning of *umpasa* has the deep meaning, namely: advice, blessing, and pray, (5) there are some mispronunciations in delivering it, and it will influence its meaning, so it will be meaningless.

1.2 The Problems of the Study

In relating to the background above, the problems formulated are as follows:

1. What language styles do the participants of *Dalihan Na Tolu* use in Toba Batak wedding ceremony?
2. How are the language styles realized by the participants of *Dalihan Na Tolu* in Toba Batak wedding ceremony?
3. Why are the language styles realized in the Toba Batak wedding ceremony the way they do?

1.3 The Objectives of the Study

In relation to the problems stated above, the objectives of the study are;

1. To describe the language styles used by the participants of *Dalihan Na Tolu* in Toba Batak wedding ceremony.
2. To explain the realization of language styles delivered by the participants of *Dalihan Na Tolu* in Toba Batak wedding ceremony.
3. To explain why the language styles are realized in Toba Batak wedding ceremony.

1.4 The Scope of the Study

This study covers discussions on *the language styles used by participants of Dalihan Na Tolu* who involved in wedding ceremony starts from giving *tudu-tudu ni sipanganon* untill *maningkir tangga* event. The use of the language styles which were applied by the participants involved in *Dalihan Na Tolu* (*hula-hula, paranak, and boru*). This study is employed to analyze the existences of language

styles, namely, frozen style, formal style, consultative style, casual style and intimate style in *Toba Batak wedding ceremony*.

1.5 The Significance of the Study

The writer assumes that the research findings will be useful for:

1. Theoretically, the findings of the study will be the additional resources for lecturers in teaching sociolinguistics, especially those who are not Toba Batak people; they can learn how the Toba Batak culture is performed and applied in Toba Batak society.
2. Practically, the findings are expected to be the guidance for those who are interested in Toba Batak culture, especially Toba Batak wedding ceremony and for those who want to be the speakers in wedding ceremony (*parhata*) in Toba Batak wedding ceremony.

