

The Linguistic Realization Of Illocutionary Act Of *Toba Batak* Cultural Values In *Toba Batak* Wedding Ceremony

Roikestina Silaban

Dosen Pendidikan Bahasa Inggris, STKIP Riama Medan
Jl. Tritura No.6, Harjosari II, Medan Amplas, Kota Medan, Sumatera Utara 20147
e-mail: tinaquuet@yahoo.co.id

Abstract

The objectives of this research are to describe the linguistic realizations of illocutionary acts in the *Toba Batak* Wedding Ceremony, to describe the linguistic realizations of *Toba Batak* cultural values wedding ceremony, and to explain the reasons why the linguistic realizations of illocutionary acts are represented the ways they are. Because the result of this research realized that there are five types of speech act that used in *Toba Batak* wedding ceremony. It is based on Austin theory (1979) and also three types of *Toba Batak* cultural values that found in the wedding.

Abstrak

Tujuan penelitian ini adalah untuk mendeskripsikan realisasi linguistic dari tindak tutur ilokusi dalam pernikahan *Batak Toba*, mendeskripsikan realisasi linguistik dari nilai-nilai budaya pernikahan *Batak Toba*, dan untuk menjelaskan mengapa realisasi linguistik dari tindak tutur ilokusi dihadirkan dengan cara seperti itu. Karena hasil dari penelitian ini ditemukan ada lima tipe tindak tutur yang digunakan dalam pernikahan *Batak Toba*. Hal ini sesuai dengan teori yang diungkapkan oleh Austin pada tahun (1979), dan dalam penelitian ini juga ditemukan tiga tipe dari nilai budaya *Batak Toba* dalam pernikahan tersebut.

Kata Kunci: Batak Toba, Upacara Pernikahan, Nilai Budaya

INTRODUCTION

Wedding ceremony is an important thing in traditional ritual for *Batak* people. *Batak* people conduct special traditional rituals for those who get married. Based on *Batak* culture, *Batak* people practice namely: *Mangaririt*, *Mangalehon Tanda*, *Marhusip*, *Martumpol*, *Marhata Sinamot*, *Martonggo Raja*, *Paulak Une* and *Maningkir Tangga* as the introductory rituals before holding the traditional

wedding ceremony. These procedures are done due to the importance of marriage for *Batak* people.

Since wedding ceremony is a major event, inviting the *Hulahula*, *Boru*, *Dongan Tubu* and *Dongan Sahuta* as the witnesses of the prevailing custom is an obligation. It is true that the application of *Dalihan Na Tolu*, i.e. *Somba Marhulahula*, *Manat Mardongan Tubu*, *Elek Marboru* and the actualization of the concept of *Batak's* life that once someone gets married, prevent them from getting a divorce easily.

One important aspect of the wedding ceremony is *Marhata*. *Marhata* is the realization of communication among the three elements. Based on Austin theory (1962) the meaning of the utterances can be divided into three kinds, they are locutionary acts, illocutionary acts and perlocutionary acts. For instance, could you pass the salt? It is identified as locutionary act because this utterance indicated as literal meaning, then the utterance above on illocutionary act means "pass the salt, please" it is indicated as the hearer would assume whether the addressee would able to pass the salt. As a pelocutionary act, the utterance above is indicated to realize the speaker's intention to ultimately get hold of the salt. From the explanation can be realized if one utterance may have some interpretation.

Different person has different expressions and actions to express something. It occurred in wedding ceremony of the *Batak Toba* culture. For instance, when the speakers or elements of *Dalihan Na Tolu* started to speech on *Marhata*, some of the speaker are directly say "*Mauliate ma hudok hami parjolo tu Amanta Debata*"(Firstly, we say thanks to the Almighty God). This utterance shows that the speaker has lost their honors or manners as a cultural values to hearer because some of them have not used greeting speech act on their speech. Greeting speech act is honored words that used by *Toba Batak* society to greet king, *Hula-Hula* (in-law-families), *Dongan Tubu* (ancestor of the clan), *Boru* (daughter) and *Dongan Sahuta* (a hometown friends) in wedding ceremony event. So, in wedding ceremony of the *Toba Batak* culture the speaker should greet the participants by say "*Sattabi di hula-hula, Dongan Tubu, Boru dohot sudena na*

adong di paradatan on”. It is clear that in *Toba Batak* culture upholds cultural values because on given speech the speaker should be more respect for the people who attended the wedding.

These ceremonies, like other ceremonies in *Toba Batak* Culture, are the realization of *Batak* cultural values. *Toba Batak* is famous for their life culture. It is believe that the life culture governs the behavior of the owner of the culture and this also happens in *Batak* people life. Many officials and successful men in Indonesian actualize this life culture. The cultural values of *Toba Batak* consist of three parts which are usually abbreviated with 3H which stands for: Descendant (*Hagabeon*), Wealth (*Hamoraon*), and Pride (*Hasangapon*) Ihromi (1990:207). It is found that wherever *Batak* people go and whatever they do; they keep practicing these *Hagabeon*, *Hamoraon*, *Hasangapon* (3H) in their life. In addition there is one thing that makes *Batak* people different from other tribes, that is they have statement. Statement is commonly used by *Batak* people when they perform traditional ceremonies such as wedding ceremony.

It is interesting to study the linguistic realizations of *Toba Batak* cultural values as the communication between the three elements of *Batak* culture in *Toba Batak* wedding ceremony. The focus of the study will be on the illocutionary acts used by each element in to show how they put themselves and others in the relation through the illocutionary acts they perform.

DISCUSSION

This chapter presents a review of related literature and explanation of the related materials. Some theories present in order to strengthen this study. The theories explained in this chapter are about linguistic realization of illocutionary act of *Toba Batak* cultural values in *Toba Batak* wedding ceremony.

1. Speech Act

In attempting to express themselves, people do not only produce utterances containing grammatical structures and words. The people perform actions via those utterances. Actions that are performed via utterances are generally called speech acts Yule (1996: 47).

Austin (1962) says that the study of speech acts is the study how people do thing with utterances. We use language to express the activities. We use it to convey information, request information, give orders, make requests, make threats, give warnings, etc.

2. Kinds of Speech Acts

In uttering any sentence, a speaker could be seen to have performed some acts. Austin (1962: 22) says that all expression of language must be viewed as acts. He classified speech acts into:

- a. Locutionary acts,
- b. Illocutionary acts, and
- c. Perlocutionary acts

3. The Classification of Illocutionary Acts

In this paper the researcher was used the theory of Searle (1979: 12-20) that states about five types of illocutionary acts, they are: representative, directive, commissive, expressive, and declarative.

a. Representative

The point or the purpose of this representatives is to commits the speaker in varying degrees (suggest, doubt, deny, etc) to the truth of something. One test of representative is whether it can be characterized as true or false (Richard & Jack, 1980: 4). According to Searle (1979:12), Representative is to commit the speaker to do something is being the case, to the truth of the expressed proposition. Finch (2000: 94) Representatives is the type of illocutionary acts, which describe or expresses something about true event in the world. Briton & Laura (2010: 342) says a representative commits speaker to the truth of the proposition.

For example: I think it will rain today. This utterance becomes a predicting because the speaker believes that he whether shows it is going to rain soon Hufford and Heasly (1983: 234).

b. Directive

Directive is an attempt by speaker to get hearer to do something Searle (1979:13). According to Finch (2000: 96) Directive is the types of illocutionary acts which makes the hearer do something by requesting, commanding, admonishing, warning, permitting, questioning, ordering, dismissing, excusing, forbidding, instructing, suggesting, advising, begging, challenging, insisting and pledging, urging and warning.

Requesting is the speaker asks the hearer to do something for him or her Hufford and Heasley (1983: 257). For example: Could you give me a glass of water? Roman (1993: 4). This utterance shows the request is not asking the ability of someone to pass the water because if the speaker gives the question about something the hearer must give the answer.

c. Commissive

Searle (1979: 14) states that commissive are those illocutionary acts whose point is to commits the speaker to some future course of action. According to Briton & Laura (2010: 342) Commissive is speaker commits himself or herself to the performance of an action. Finch (2000: 95) argues that Commissive is the types of illocutionary acts to commits oneself to do something in the future like promising, treating, offering, guaranteeing, agreeing, inviting, offering, swearing, volunteering.

Promising is the hearer delivers an utterance that s/he may do something to the hearer Hufford and Heasley (1983: 251). Look at the example of promising statement: I will come to your house tonight Larsen (1980: 5). The speaker promise to the hearer that he will come to the hearer house tonight.

d. Expressive

The point of this class is to express feelings and attitudes about state of affairs. According to Searle (1979:15) expressive is an express the psychological state specified in the sincerity condition about a states of affairs specified in the

propositional content. For example: I thank you for coming to my party. The speaker expresses thank for the hearer coming to the party

e. Declarative (Declaration)

Declarative is type of illocutionary acts, which brings the effect to change the state affair in the world Finch (2000: 97). It means that in this acts the words of the speaker bring about a change in the world by uttering illocutionary act, such as declaring war, marrying, bidding and blessing. Examples: I declare the war to be stated.

This utterance used as declaring war. In this act, the words of the speaker change the world and the speaker is responsible for this action. For example: I declare the war to be stated. This utterance used as declaring war. In this act, the words of the speaker change the world and the speaker is responsible for this action.

4. Toba Batak Culture in Wedding Ceremony

Wedding ceremony as the second phase of human life also takes an important role in *Toba Batak* life. But a wedding ceremony in *Toba Batak* is not merely seen as a personal wedding ceremony. It is a reflection of the success or the failure of a family life. Many times it is found that a member of family especially a man or a woman awaits for the marriage at a good time. Sihombing (1989:90) states that when a marriage happens to one family, there must be a special ceremony. At this moment the role of *Dalihan Na Tolu* is very crucial.

Dalihan Na Tolu is a relation and direction all at once in life *Toba Batak* society, also as a symbol of democracy and ideology of life. The elements of *Dalihan Na Tolu* are:

- a. *Hula-Hula* (daughter giver)
- b. *Boru* (the family of son in law, the family includes: parents of son in law, his brothers and his sisters).
- c. *Dongan Sabutuha* (relatives with the same clan (*Marga*))

Dalihan Na Tolu in Batak people's life is very crucial, because *Dalihan Na Tolu* serves as the key position in Batak people daily life. Batak people have *Umpama* to describe about the importance of *Dalihan Na Tolu*, such as: *Molo naeng gabe, hormat ma marhula-hula*.

If people want to possess descendants, they must appreciate person who gives his daughter. *Molo naeng sangap, denggan na marsabutuha*. If people want to possess pride they must live harmoniously with their son in law and daughter in law. *Molo naeng mamora, elek marboru*.

If they want to possess wealth they must be very kind with the family of son in law which includes parents of son in law, his brother and his sister. The concept of *Dalihan Na Tolu* which is elaborated in *Umpasa* can be seen in the following:

*“Somba Marhula-Hula, Manat Mardongan Tubu, Elek Marboru
Angka na so somba marhula-hula, siraraon ma gadongna. Molo so manat
mardongan tubu, na tajom ma adopanna, jala na so elek marboru
andorabionna tarusna”*.

It means that those who do not honor their wife's relatives will find it difficult to earn their living, those who do not want to appreciate their own group of the same *Marga* will not be helped whenever they have problems or during a special activity and those who do not love and care about their daughters and their daughter's husbands including those who come from the same *Marga* with their daughter's husbands will not be blessed prosperously by God.

5. Toba Batak Cultural Values

Toba Batak cultural values means things, manner or rule that a certain community believes as correct and should be followed and practiced in life Romain (2000:2). Sihombing (1989:90-125) states that *Toba Batak* cultural values consists of three elements, they are:

a. Descendant (Hagabeon)

Descendant in Batak life is a principle and must exist because Batak people always pay attention to the lineage in the pedigree, so it is just a lump in

our heart today is that the *Batak* people who only have a daughter would never be written in the pedigree.

There is related *Umpasa* that show *Batak* people's desire of wishing for descendant and is often delivered at wedding ceremony.

Umpasa in Batak, Bintang na rumiris, The countless stars. *Ombun nasumorop*. The dew is uncountable. *Anak pe Riris*. Sons are man. *Boru pe torop*. Daughters are also numerous

The *Umpasa* above means that *Batak* people want to have many descendants as many as the stars in the sky and like the dew drops in the morning. *Batak* people believe that a lot of children will bring prosperity to the family.

b. Wealth (Hamoraon)

Prosperity is always sought by the *Batak* people; even though not all people will be able to get it. But, material wealth is not only important thing because the child is the fortune itself. That is why *Batak* people say “*Anakkon Ki Do Hamoraon Di Ahu*” (my child is the treasure to me) like the song lyrics created by Nahum Situmorang.

There are several related *Umpasa* that show *Batak* people's desire in terms of wealth.

Umpasa in Batak. Tangkas ma jabu suhut. Clearly seen the home of bride (from man side). *Tangkas ma jabu bona*. Clearly seen the home of daughter giver (*Hula-Hula*). *Tangkas ma na maduma*. Clearly seen people who have a pride and. *Tumangkalan ma na mamora*. More clearly seen a rich people

The *Umpasa* above describes that *Batak* people must understand about their roles in the society. Their roles in the society can be seen clearly from where they sit and what they do. If someone is blessed with all good things. In family, in the work and in wealth, people will be able to see it clearly.

c. Pride (Hasangapon)

Pride is an inwardly directed emotion that carries two common meanings, with a negative connotation; pride refers to an inflated sense of one's personal status or accomplishments, often used synonymously with hubris.

Pride is a feeling of satisfaction arising from what one has done, or from persons, rank and a good status. It is represented by the following *Umpasa*: *Umpasa in Batak*. *Sinuan hariara*. Plant the *hariara*. *Di partukkoan ni huta*. In the middle of the village. *Sai tubu ma anak muna namora*. Hope that you have a son who will be rich. *Dohot boru na martua*. And a daughter who will be blessed

The *Umpasa* above is begun by mentioning the *Hariara*. *Hariara* is a big tree, and has abundant fruits as well. Longtime ago *Batak* people still believe that *Hariara* have multi functions such as: having the ability of healing, giving grace etc. *Hariara* can also glorify *Batak* people because it can make *Batak* people have prosperity. The *Umpasa* above shows *Batak* people wish to have rich sons and blessed daughter who will bring good things for their parents and other people in their hometown just like in the *Hariara*.

6. Toba Batak Wedding Ceremony

The wedding ceremony according to the principles of “*Dalihan Na Tolu*” involves *hula-hula*, *dongan tubu* and *boru*, where they must work together. In a *Toba Batak* wedding ceremony, *Dalihan Na Tolu* of the groom and the bride will be involved. The Linguistic Realizations of Illocutionary Act in *Toba Batak* Wedding Ceremony.

The elements of *Dalihan Na Tolu* used five types of illocutionary on *Toba Batak* wedding ceremony in the *Batak* culture. They are representative, directive, expressive, declarative and commissive.

a. Expressive

One speech that realized into expressive speech act uttered from bride side is: *Indahan na las I nunga tahabosurhon, tanggotanggo na boloni nunga tahasagathon*. (The bride side satisfied with the serve from bridegroom side. The meaning of illocutionary acts that realized from the speech is thanking it happened because the bride side great full and satisfied with the food provided by bridegroom side.

b. Directive

One of speeches that realized into speech acts and categorized into directive speech acts is: *Di angka dos ni rohanta, songon na di tingki marhata sinamot Raja nami hita hatai di ari nasalpu, Ba nunga hugarar hami sinamoti dohot ringgit sitio suara godangna Rp.27.500.000,- di bohi ni sinamot.*

Explaining the dowry that has been received. The meaning of illocutionary speech acts which is realized in this sentence is bridegroom sides (*paranak*) explain the amount of dowry that has been given previously.

c. Declarative

One of speeches that realized into blessing speech acts and categorized into declarative speech act from the bride side when given *Ulos* is: *Jala songon nidok ni umpasa ma dohonon: sai situbu laklak mai situbu singkoru solotan bunga-bunga, sai tubuan anak ma hamu tubuan boru dongan muna saur matua Asa bintang na rumiris tu ombun na sumorop. Anak pe riris boru pe antong torop.*

Hopefully you will get the children, born sons and daughters. The meaning of illocutionary act that realized from the speech is bride side bless their son-in-law and daughter to gets offspring soon.

d. Representative

One of speeches that realized into informing speech act and categorized into representative speech act is: *Hamu angka nahuparsangapi hami, angka amanta Raja ni parboruan, Raja ni dongan sabutuha, Raja ni dongan sahuta, angka ale-ale rodi sude tutur, tarlumobi Raja ni hula-hula nami, dohot tu angka na marholong ni roha di hami, rade do hami manjalo panumpakion mu.*

It can be stated that the utterance produced by the speaker is informing speech act. This speech categorized into informing speech act because the content has a meaning to inform the hearers in this case the participants who would like to give monetary donation.

e. Commisive

Agreeing speech act that realized into commisive speech act found on the wedding ceremony because on this wedding every speaker speeches relate to asking, blessing to the newlywed or bridegroom side then the hearer sudden give

response “*emma tutu*”. For *Batak* people the words “*emma tutu*” have a meaning to agree what the speaker uttered, in other word the speech has a deep meaning to say yes. Both of speaker and hearers hope happen what the speaker uttered. That is why almost in every event especially in *mangulosi* event has response “*emma tutu*” or “*nauli raja nami*”.

The Linguistic Realization of *Toba Batak* Cultural Values in *Toba Batak* Wedding Ceremony. The speeches and *Umpasa* of *Toba Batak* wedding ceremony contain all the three cultural values of 3H which are Descendants (*Hagabeon*), wealth (*Hamaoraon*), and Pride (*Hasangapon*).

a. Descendant (Hagabeon)

The speech and *Umpasa* which contain the cultural value of Descendants (*Hagabeon*) talk about the wish of *Toba Batak* people to have many children in their family. They hope that they have sons (*Anak*) and daughters (*Boru*) in their family. They also hope to get grandchildren (*Pahompu*). They even hope that their grandchildren will have children too (*Nini/Nono*) before they die. If they have all of these, it means that they have got *Hagabeon* in their life.

The speech with contains the cultural value of descendant (*Hagabeon*) is:

Tubuan lak-lak (bark grows)

Tubuan sikoru (*sikkoru* grows)

Tubuan anak ma hamu tubuan boru hope sons and daughters are born

Dongan mu saur matua (to accompany you in your old age).

This *umpasa* clearly contains the wish of *Batak* people to have sons and daughters. It emphasizes that one of the important things in *Batak* people's life is to have descendants. Having children becomes one of the purposes of life for *Batak* people. *Batak* people hope that they have sons and daughters to be their companion to spend time in their old age.

b. Wealth (Hamoraon)

The speech and *umpasa* which contain the cultural value of wealth (*Hamoraon*) talks about the wish of *Toba Batak* people to become rich people in their life because wealth can make them live happily.

Bagot na marhalto ma na tubu di robean (palm trees are growing on steep slopes)

Horas ma hami na manjalo tumpak munai (hopefully we are receiving healthy
Sai lam martamba ma sinadongan di hamu na mangalean (growing sustenance
for you who give).

The speech above clearly talks about the wish of becoming rich for the people who give money. It is also mention *Horas* (fine or healthy). The condition becomes the purpose in *Batak* people life. If they have healthy and rich surely they have happy and blessed life. This speech uttered by bridegroom sided to the people who give monetary donation in *tumpak* event.

c. Pride (Hasangapon)

Meanwhile, the speech and *umpasa* which contain the cultural value of pride (*Hasangapon*) talks about the wish of Toba Batak people to get good things in life. They hope to be *Horas*, *Gabe*, and *Mamora*. If they have become *Horas*, *Gabe* and *Mamora*, it means that they have gained pride (*Hasangapon*) in their life.

The speech or *umpasa* which contains the cultural value of Pride (*Hasangapon*) is:

Andor haluppang ma patogu-togu lombu,
sai saur matua ma hamu
sahat rodi pairing iring pahompu

Andor (sweet potato) *haluppang* use to fastener and use to guide cow,
hope you have a long life, until you have a lot of grandchildren

The speech above has previously been analyzed because it contains the value *batak* descendant (*Hagabeon*). But it also containss the value pride (*Hasangapon*). *Batak* people are clever people because all of *umpasa Batak* people have relation with the reality of life and whatever in this world. *Batak* people are clever to arrange word to describe their life and this world. *Batak* people are also clever to compare whatever event or accident in their life to be an *umpasa*. Like the use of word “*Andor Haluppang*”. “*Andor Haluppang*” is a plant that looks like sweet potato but we cannot eat it. *Batak* people usually use “*Andor Haluppang*” to quade bufallo because “*Andor Haluppang*” is a good and strong root. “*Andor Haluppang ma Patogu-togu Lombu*” means that activities of *Batak*

people in their life that must have a guide in order to get whatever they need in this world. *Batak* people hope that they have a long life in order to guide their grandchildren later. This hope is contained in “*Sai Saur Ma Tua Ma Hamu Sahat Rodi Pairing-iring Pahompu*” in the *umpasa* above. Because in *Batak* people if he/she long life and guide grandchildren they will be pride.

The Reason why the Linguistic Realization of illocutionary Act Represented as the Ways They Are. The data showed that the linguistic realizations of *Toba Batak* cultural values wedding ceremony are dominantly represented by using declarative speech act with blessing speech act. Because *Toba Batak* culture emphasis on sharing value. Bataknese identity is constructed with three philosophical culture; “*Hagabeon*”, “*Hamoraon*” and “*Hasangapon*” which are always shared on every cultural rites and ceremony such as wedding. Declarative is used to communicatively engaged in culture practice in *Toba Batak* wedding ceremony particularly *Hulahula* (bride side) more emphasis sentences containing expecting to get happiness through born sons and daughters, successes, a lot of wealth and longevity in the future.

CONCLUSION

In the *Toba Batak* wedding ceremony there are so many speeches, some conclusions are drawn as the following:

1. The linguistic realization of illocutionary act used in *Toba Batak* wedding ceremony delivered by participant of *Dalihan Na Tolu* starts from *tudu-tudu ni sipanganon* event and ends with *maningkir tangga* event used four of five types of illocutionary acts they are, representative, directive, expressive, declarative, and commisive.
2. The linguistic realizations of *Toba Batak* cultural values wedding ceremony starts from *tudu-tudu ni sipanganon* event and ends with *maningkir tangga* event used three types of cultural values, they are, Descendant (*Hagabeon*), Wealth (*Hamoraon*), and Pride (*Hasangapon*).
3. The data showed that the linguistic realizations of *Toba Batak* cultural values wedding ceremony are dominantly represented by using declarative speech act

with blessing speech act. Because *Toba Batak* culture emphasis on sharing value. Bataknese identity is constructed with three philosophical culture; “*Hagabeon*”, “*Hamoraon*” and “*Hasangapon*” which are always shared on every cultural rights and ceremony such as wedding. Declarative is used to communicatively engaged in culture practice in *Toba Batak* wedding ceremony particularly *Hulahula* (bride side) more emphasis sentences containing expecting to get happiness through born sons and daughters, successes, a lot of wealth and longevity in the future.

REFERENCES

- Akmajian. *Linguistics: An Introduction to Language and Communication*. Massachusetts: MTT Press, 1979.
- Akram, Muhammad. *Speech Acts: A Constractive Study in Urdi and English*, Applied Linguistic Forum, 30(1), 2010.
- Ary, D.J. & Razarviech, H. *Introduction to Research in Education*, New York: Holt Rinerhart & & Winston, 1979.
- Austin, J. L. *How to Do Things with Word*. Juna Bogdan, R & Biklen. 1962., S. 1982. *Qualitative Research for Education* (2nd Ed) Boston: Allan and Bacon
- Cristal, D. A *Dictionary of Linguistic and Phonetics*, 2nd. Edition. Oxford Blackwell, 1985.
- Coulthard, Michael. *An Introduction to Discover Analysis*. United Kingdom: Longman Group UK Limited, 1998.
- Cruse, A. *Meaning in a Language: an Introduction to Pragmatics*. Oxfor: University Press, 1978.
- Creswell, J.W. *Research Design: Qualitative & Quantitative Approaches*. Thousand Oaks: Sage, 1994.
- Denzin, N.K. & Lincoln, Y.S.. *Handbook of Qualitative Research*. Thousand Oaks: Sage, 1994
- Ihromi, T.O. *Pokok-Pokok Antropologi Budaya*. Jakarta: Yayasan Obor Indonesia, 1990.
- Leech, G. *Prinsip-Prinsip Pragmatik* (Terjemahan). Jakarta UI Press, 1993.
- Mile, M & Huberman, A. M. *Qualitative Data Analysis*, Thousand Oaks, CA: Sage, 1984.

Pakpahan, J. *The Principle of Dalihan Na Tolu*: Harcourt, Brace & World. 2008..
<http://dalihannatolu.org.html>. Accessed on Friday, 21th March 2014

Peccei, J. S. *Pragmatics*. London: Routledge, 1999.

Sari, N. *An Introduction to Sociolinguistic*, Jakarta DEPDIKNAS Directorat Jenderal Pendidikan Tinggi. 1998.

Searle, J. R. *Expression and Meaning; Study in the Theory of Speech Acts*, Cambridge: Cambridge University Press, 1979.

Sihombing, M.T. *Jambar Hata Book: Budaya Pernikahan Batak Toba*. Tulus Jaya: Jakarta, 1989.

Spradley, J. P. *Participant Observation*. New York: Holt, Renrhart and Wiston, 1980.

Yule, George. *Pragmatics*. New York: Oxford University Press, 1996.

