

CHAPTER I

INTRODUCTION

1.1 The Background of The Study

Marriage is one of the interesting things. In Batak's traditional marriage, *Dalihan Na Tolu* becomes irrevocable because there is a connection between *hulahula* (uncle), *boru* (Woman) and *dongan tubu* (Playmate). Marriage in the traditional Toba Batak started with many processions from the beginning to the end which made the duration of the traditional Toba Batak wedding ceremony are long which can make the wedding party of the Toba Batak performed from morning to night. One that can not be released in this traditional marriage is the *Mangulosi* process. The *Mangulosi* process is a process whereby guests who come from *Paranak* (bridegroom side) and *Parboru* (bride side) embed *Ulos*, which is a traditional cloth of the Batak people, to bride and bridegroom. The guests who pinned the *Ulos* usually give prayers or hopes to the bride and bridegroom that are delivered directly by the party who gave the *Ulos* or represented by *Parhata* (Moderator in a traditional party).

Messages or hopes and prayers when *Ulos* are given are delivered in utterances that have meaning in each delivery. The meaning contained in each of these sentences can be investigated to find out what is meant by the sentence being said because there are many who convey prayer and hope with figurative sentences. When delivering prayers or messages it is not uncommon for the speaker to shed tears or speak in a loud voice that makes listeners who do not understand this regional language assume that the speaker is angry at the bride and bridegroom.

This is interesting to analyse because remembering that a speech can produce various kinds of meanings and a meaning can be related to the meaning of the meaning given further in a prayer delivered. As Batak people, the writer also interesting to choose this topic because not all

Batak people can understand the utterance in *Mangulosi* procedure. And also as Batak person, the writer will have the wedding later on so this thesis hopefully will help her to understand the Toba Batak culture well.

This research use the Theme Rheme Theory which is used to analyse the utterances and idiomatic expression when giving *Ulos* as data.

There is a lot of researches that has been done using Theme Rheme theory, both in analysing songs or newspapers, some of the researches are Hepyin Samosir (2018) which analyses uncle's speech when giving *Ulos Saput* in *Saur Matua*, Maida (2016) which analyses Themes Rheme used in Batak songs, and Vindy Melliany Puspa in the journal Theme And Rheme in Short Story of the Twelve Dancing Princesses: A Functional Grammar Approach (2016). Different from the researches that has been done before, there are differences with the research that is carried out by researcher later. The writer focuses on the theme rheme of the utterances when the wife-side (*Parboru*) gives *Ulos* to the bride and bridegroom, the writer also chooses the Theme Rheme theory because it is considered suitable by looking at the main function of the Theme Rheme which is conveying the message where the theme is considered a departure point clause and rheme are new information that follows the theme, so the writer chooses this theory as a reference in analysing the data.

Besides because the Theme Rheme theory is considered as a suitable theory for this research, researcher are also interested because this research has never been studied before, besides that researcher are also interested in how the sentences are expressed when giving messages and prayers in the *Mangulosi* process, how to use Theme Rheme in the process of giving *Ulos* at the traditional Batak Toba wedding ceremony so that the message and prayer and

hope can be conveyed and what kind of Theme Rheme can be found in the giving *Ulos* process in the traditional Toba Batak marriage.

1.2 The Problems of The Study

Regarding to the background of the research above, the research problems are formulated as follows:

1. What types of Theme Rhemeis found when giving *ulos* to the bride and bridegroom during the Toba Batak wedding ceremony?
2. What patterns of Theme Rhemeare found in giving *ulos* to the bride and bridegroom during the Toba Batak wedding ceremony?
3. What is the dominant Theme Rheme used in giving *ulos* to the bride and bridegroom during the Toba Batak wedding ceremony?

1.3 The Objectives of The Study

From the problem above, this research is intended to achieve the objectives namely:

1. To identify the type of Theme Rhemethat found in giving *ulos* to the bride and bridegroom at the Toba Batak wedding ceremony.
2. To identify the pattern of Theme Rhemethat found in giving *ulos* to the bride and bridegroom at the Toba Batak wedding ceremony.
3. To find out the dominant Theme Rheme used in giving *ulos* to the bride and bridegroom during the Toba Batak wedding ceremony

1.4 The Scope of The Study

This study focuses on the *Mangulosi* procedure at the Toba Batak marriage and the writer only focuses on the utterances that given by the Parboru (wife-side) to the bride and bridegroom when giving *ulos*.

1.5 The Significances of The Study

1. Theoretically, this research will be useful for :
 - a. This research can contribute to the Functional Grammar theory, specifically the Theme Rheme related to the text used in giving *Ulos* at the traditional Toba Batak marriage ceremony.
 - b. This research will be new model and new perspective to analysing utterances and idiomatic Expression
2. Practically, this research will be useful for:
 - a. Students of English Department, this study will explain clearly about Functional Grammar especially Theme Rheme in Idiomatic Expression when giving *Ulos* in Toba Batak wedding ceremony.
 - b. Culture observer, this study can be way to enrichment the study of a culture, especially the giving Ulos procedure in Toba Batak wedding ceremony.

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1 Theoretical Framework

This section is discusses about the theories that underpin the studies about discourse analysis especially about theme rheme in text

2.1.1 Text

A text is any stretch of language, regardless of length, that is spoken or written for the purposes of communication by real people in actual circumstances. Both spoken and written texts are equally valid as objects for analysis. When linguists study or analyse a spoken text, they record the text, or part of the text, either in writing or electronically. Text is any part of writing or

oral with an infinite length that still forms a unified whole (Halliday,2014:13). Text is not only a word written or a sentence written in a book. A sentence is said as text not because the sentence consists of several syllables because a syllable is also a text, as well as someone's speech is also categorized as text because what is said text is anything that can give meaning to the reader or the interlocutor.

In general, text can be defined in terms of shape, structure or function. In a structural angle, text is part of a language whose position is above the sentence. From a linguistic point of view, the elements of language can be seen in the following order: morpheme words group or phrase clause sentence text. However, sometimes one word or even morpheme can be called text, such as the example of the word "Exit" in a building that signifies "going out" or as in the word "S.O.S" which means "Asking for Help". While from the point of function, text is the language used in the context. Text can be found in various places not only by books or walls containing one or two words, without realizing that the signs in the building or the lights found on the road are also types of text because they can be read and have meaning in a context. In a different context, the meaning of a language or text is different. For example in the word "book", this word can have other meanings with different contexts, if this word is used in a school it can be interpreted as "book" but can also be interpreted as "ordering" with different contexts. This is why a text is related to context.

2.1.2 Context

Context is a situation that surrounds or regulates an event or idea so that it can be clearly understood. Context is to explain text or speech either in phrase or not (Cambridge Dictionary).

Variations of a text correspond to the context in which the text is used (Halliday,2004:27). The meaning of a text can vary and the context is needed to explain what the true meaning of a text is.

The idea of the context was originally led by Malinowski, a British anthropologist born in Poland. Malinowski distinguishes three types of contexts: the context of direct speech, general situation context, and wider cultural context because it not only includes linguistic elements but also cultural and situational factors.

2.1.3 Discourse Analysis

People use language to communicate, work together, help others, and build things like marriage, reputation and institutions. They also use it to lie, benefit themselves, hurt people, and destroy things like marriage, reputation and institutions. One study in language is discourse, and is commonly known as discourse analysis. Discourse analysis is a study that studies how a language relates to a given context (Michael McCarthy,1991:15).

Discourse analysis is related to the study of the relationship between language and the context of language use. Through discourse analysis, we not only know what the text contains, but also how the message is conveyed through words, phrases, or sentences like what the message conveyed. By looking at the structure of the language, discourse analysis is better able to see the hidden meaning of a text. Discourse analysis includes how language, spoken or written, is used in real life and related to social life, so briefly discourse analysis can be interpreted as a way to understand social interaction by paying attention to language as the medium used. Discourse analysis is an analysis that deals with discourse with a broad division.

Analysis discourse is a broad Linguistic science, so it has many parts, like Critical Discourse Analysis, Systematic Functional grammar, Multimodal and Functional Grammar.

2.1.4 Functional Grammar

Functional Grammar is one of the linguistic theories introduced by Michael A. K. Halliday. This theory focuses on the purpose and use of language. Functional Grammar has relevance to meaning (Halliday,2004:31). Functional grammar aims to build grammar for the purposes of text analysis: which makes it possible to say reasonable and useful things about text, oral or written. Functional Grammar views language as consisting of units of meaning rather than pieces of form. In accordance with this idea, functional grammar is interested in analyzing language at the text level rather than sentence.

From this explanation it can be said that functional grammar relates in detail to the structure of clauses, phrases and sentences. The ways in which human being use language are classified in Systemic Functional Linguistic into three broad categories known as Metafunction.

Metafunction is a belief that language functions because the language itself has a function. When listen to something or reading text, we can reconstruct the text based on the situation because in the text there is a systematic relationship between context and text (Gerot and Wignell,1994:12-14).

Metafunction itself is divided into 3 types, namely ideational function, interpersonal function and textual with different meanings.

2.1.4.1 Ideational Function

In its use, ideational functions explain how language is used to organize, understand, and express perceptions about the world with its own understanding. (Bloor,2004:29) Language has a theoretical theory that is related to human experience, and several sources of lexicogrammar are

made for this function which is commonly called Ideational Functional and distinguishes it into two components, the experiential and the logical function (Halliday & Matthiessen, 2014:30). The ideational function also explains that language is a thought. Experimental (ideational) metaphors are concerned with interpreting experience - it is language as a theory of reality, as a resource that reflects our real world.

2.1.4.2 Interpersonal Function

Interpersonal Function can be said as a clause that acts as a turnover, where the main language system is called MOOD (Halliday & Matthiessen,2014:134) Interpersonal functions are related to the interaction between the speaker and recipient where grammar plays a social role in general, and speaking roles in particular. In interactions to build, change, and maintain interpersonal relationships. One of the main grammar systems is MOOD. Briefly, interpersonal functions focus on using language to interact with others. (Halliday & Matthiessen,2014:30) also argue that clauses in grammar are not just forms, which represent several processes - some occur, say or feel, become or have - along with various participants and their circumstances; it is also a proposition, or proposal, where we inform or question, give orders or make offers, and express our judgments and attitudes towards whoever we are talking about and what we are talking about.

2.1.4.3 Textual Function

Language can be used as a link between linguistic texts and what is said or written (Thomas Bloor,20014:28)

Textual function is manifested through a sequence of words from the sentence, where the author gives a message to the reader, and also through numbers, first, second, and fourth, which the writer uses to mark the important points of the message. Language is also used to arrange

messages to fit other messages around them. Textual functions are related to the creation of text - by presenting ideational and interpersonal meanings as information that can be shared by speakers and listeners in texts that are open in context. One textual system is Theme to set the context in the clause by selecting the departure point.

The role of textual function is to allow the presentation of ideational and interpersonal meanings as information that can be shared: giving the speaker a strategy to guide listeners in the interpretation of the text.

2.1.5 Theme-Rheme

Theme Rheme are two terms that characterize the way in which information is spread in a sentence. The theme is the starting point in a sentence whose task is to direct the sentence in its context (Halliday,2014:89). A Theme is chosen to be the initial topic in a clause and usually at the beginning of the sentence is intended to clarify a meaning or message to be conveyed while rheme is the rest of the message that has been built by the theme, in other words rheme is new information with the purpose of delivering messages from the theme that want to convey.

Enggins (2004:300) defines that :

“The definition of the Rheme is the part of the clause in which the Theme is developed. The identification criteria for the Rheme are simple: everything that is not the Theme is the Rheme. Thus, once you have identified the Theme in a clause, you have also identified the Rheme, which is just ‘everything else’”.

From the Bloor’s explanation, Theme Rheme is part of sentence that can not be separate. Rheme will be always find after Theme is identified, by this explanation can be said that in all sentence that have Theme, it will have Rheme.

Themes are ideas that are represented by the first clause (Bloor,2004:71). Actually this explanation is also an explanation described by Halliday, where Themes work on messages, but

some messages conveyed to listeners or readers can be misleading. Briefly the explanation of Theme is interpreted as the first element in the clause and rheme is the remainder of the clause.

Here is an example of a Theme Rheme:

Theme	Rheme
The girl	is reading a book
Rina	makes a cup cake for her mother
Nommensen HKBP University	is one of many universities in Medan
He	is the best student in his school
All of students	go to Samosir this July

A theme usually placed in front is based on information that needs to be communicated, but a theme is not only used to analyse a sentence but also a paragraph and all texts that seek meaning. The Theme of a clause is frequently Topical Marked off in speech by intonation, being spoken on a separate tone group; this is especially likely when the Theme is either an adverbial group or prepositional phrase; or a nominal group not functioning as Subject – in other words, where the Theme is anything other than that which is most expected. In a text, the used of theme rheme can found in some kinds of sentence like in declarative sentence where the theme is distinguished into Topical Marked and unTopical Marked theme, in exclaumative clauses where the WH-element become the theme, Theme in interogative sentence where the theme have function to ask question where the polarity (yes/no) can be found and theme in imperative sentences where the predicator (the verb) become the theme.

2.1.5.1 Types of Theme Rheme

The Theme Rheme is divided into 3 types namely Ideational Theme, Textual Theme and Interpersonal themes (Halliday, 2014 : 88).

2.1.5.1.1 Ideational or Topical Theme

Ideational, or Topical Themes are usually but not always the first nominal group in the clause. They can also be nominal group complexes, adverb groups, prepositional phrases, or embedded clauses (Linda Gerot and Peter Wignell, 1994:104). Topical Theme has 2 types of types namely Topical Unmarked and Topical Marked Topical Theme. In Unmarked, Topical Theme is a subject and the rest is called Topical Marked Topical Theme. Topical themes are always manifested by one of the following elements: Subject (S), Predicator (P), Complement (C), or indirect addition (A). As can be seen in some interrogative clauses, Finite (F) precedes the subject and hence can be a theme, but in this case it is not a topical theme. This topical theme also co-exist with two others that known as Interpersonal and Textual Theme and this both theme are term as *Multiple Theme*

2.1.5.1.2 Interpersonal Themes

The interpersonal Theme is the interaction between writer and reader, or speaker and hearer. It is any combination of vocative, modal, and mood-marking (Halliday, 2014:107). A vocative is any item, typically (but not necessarily) a personal name, used to address; it may come more or less anywhere in the clause, and is thematic if preceding the topical Theme. A modal Theme is any of the modal adjuncts that have the meaning of probability, usually, typicality, obviousness, opinion, admission, persuasion, entreaty, presumption, desirability, reservation, validation, evaluation or prediction, whenever it occurs preceding the topical Theme. A mood-marking Theme is a finite verbal operator, if preceding the topical Theme; or a WH-interrogative (or imperative “let’s”) when not preceded by another experiential element (i.e., when functioning

simultaneously as topical Theme). Including vowels, capital, or mood markings, the Interpersonal theme serves to encode the personal judgment of the speaker or writer about meaning. Interpersonal themes not only reflect the attitude of the encoder but also the nature of language as a means of interaction.

Interpersonal elements occur before Topical Themes are also thematic, they may be additional capital, vocative, limited (Linda Gerot and Peter Wignell, 1994:107). Interpersonal Themes have function to explicitly construe writer viewpoint and are realised by Modal Adjuncts, e.g. unfortunately, in my opinion, generally. The one feature they have in common, Halliday notes, is that they do not exhaust the potential of Theme and cannot be counted on their own as the Theme of a clause.

These are some elements that found in interpersonal function

1. Modal/comment Adjunct['Modal theme']. These express the speaker/writer's judgment on or attitude to the content of the message.
2. Vocative. This is any item, typically (but not necessarily) a personal name, being used to address
3. Finite verbal operator [in yes/no interrogative]. These are the small set of finite auxiliary verbs construing primary tense or modality; they are the unTopical Marked Theme of yes/no interrogatives.

2.1.5.1.3 Textual Theme

The Textual theme is related to the clause for the context. Clauses can be Advanced and Additional and Conjunction. "Continuous as well, right, okay, basically, of course. Conjunctive as on the other side. (Linda Gerot and Peter Wignell, 1994:105)

The textual Theme is any combination of continuative, structural and conjunctive (Halliday, 2014 :108). A continuative is one of a small set of discourse signalers such as "yes", "no",

“well”, “oh”, “now”, which signal that a new move is beginning; it can also be a response, in dialogue, or a move to the next point if the same speaker is continuing. A structural Theme is any of the obligatorily thematic elements, namely conjunctions and WH-relatives (the group of phrase containing the relative is simultaneously the topical Theme). Textual themes help compile text by developing links to other clauses and are realized by Conjunctive Adjuncts, for example and, however, conjunctions, for example. before, after and relatives, for example how. Textual Themes are typically thematic since they relate the clause to the preceding text and thus usually come first in order to realise this linking role. Textual Themes such as Conjunctive Adjuncts (however, in conclusion, as a result) are typically thematic, although they can occur other than in initial position in a clause. They signal the coherence of the text, being concerned with the way in which the meaning expressed in one clause is related to that expressed in another, and are thus textual in nature.

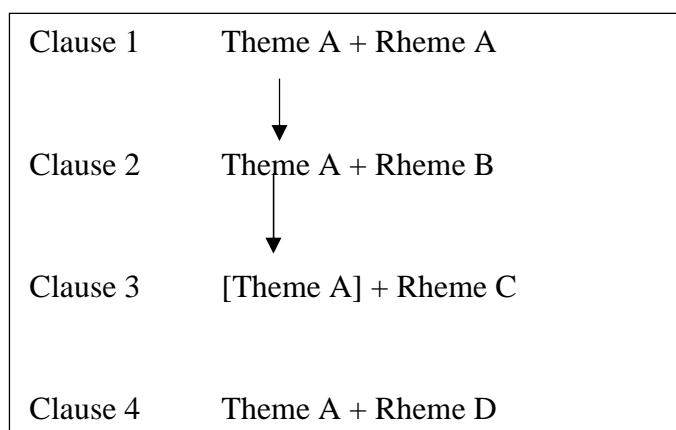
Discourse markers and conjunctions that associate certain clause meanings with other parts of the text. This does not reveal interpersonal or experiential meanings, but does cohesive work by connecting one clause to its context (Eggins,2004:64).

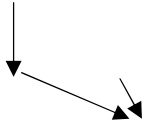
2.1.5.2 Patterns of Theme Rheme

Danes (1974) suggested several types of Theme Rheme patterns, including

2.1.5.2.1 The Constant Theme Pattern or Re-iteration Pattern

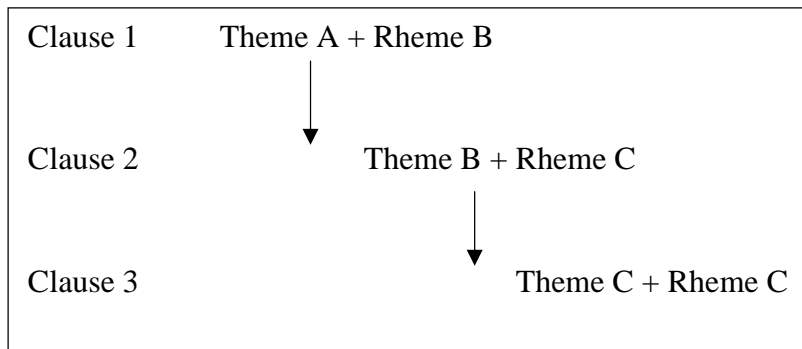
In this pattern, the general theme is used by all subjects and this theme is equivalent to the information provided.





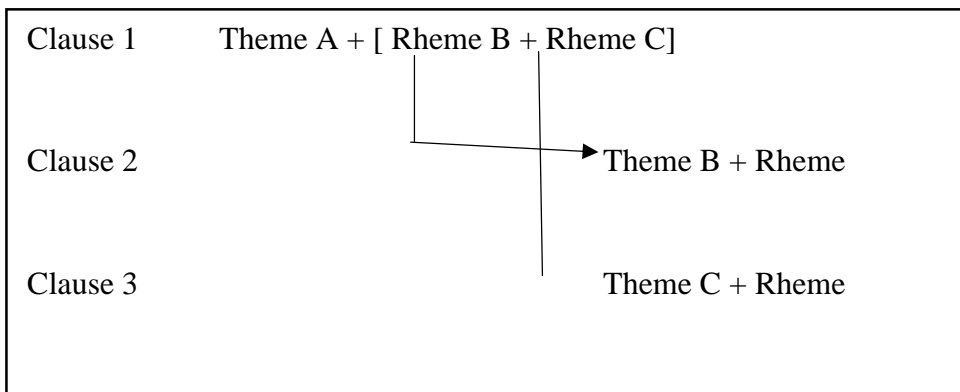
2.1.5.2.2 The Linear Theme Pattern or Zig-Zag Pattern

In this type, the theme in one clause is taken as the theme of the next clause. In this pattern usually the rhema in the first sentence will be the theme in the second sentence and so on.



2.1.5.2.3 The Split Rheme Pattern

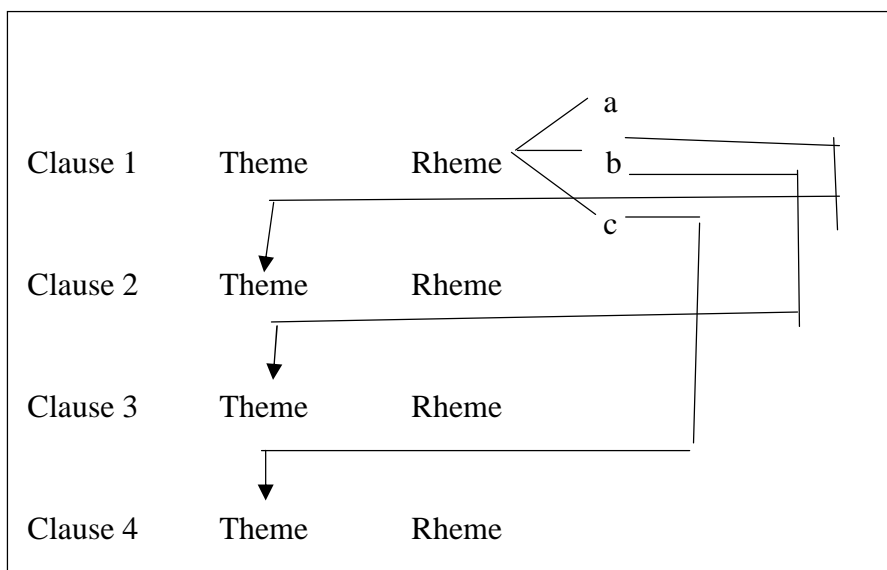
This pattern occurs when Rheme of a clause has two components, each of which is considered the next theme.



2.5.2.4 Derived Themes or Multiple Theme Pattern

2.1.5.2.4 Derived Themes or Multiple Theme Pattern

This term is used to describe expressions in positions. Themes that are cohesively related to meaning, but not necessarily in form, with a topic that has been stated before in the text. In long educational texts, such as science and geography textbooks, complex structures can be Topical Marked by the author at the beginning of a section or chapter. This structure then serves as a way of introducing new information that can be taken as the theme of the next clause.



2.1.6 Idiomatic Expression

Idiom are expression which have a meaning that is not obvious from the individual words (McCarthy & O'Dell,2010:6). An idiom can be found in everyday conversation whose meaning can not be interpreted directly as what is spoken. An idiom is an expression that has a different meaning from the general meaning of the element (Cooper,1999:233). It is mean that idiomatic

expression a type of language that have a meaning different from the meaning of word in the expression. Idiomatic expression is series of two or more words that the meaning is not derived from the meaning of individual word (Titone,1994:1). The idiomatic expressions are accepted as common usage in everyday speech and writing. While idioms are colourfull expressions, people do not understand and neglect them. A less knowledge of idioms will make a language awkward and stilled in usage.

Idiomatic expression can be defined by lexically and contextually. From its lexical viewpoint, the meaning of idiomatic expression is the meaning that is conventionally assigned to the common use in dictionary. Meanwhile the meaning of idiomatic expression can be understood contextually because some idioms have various meaning depend on the context. Based on the explanation above, it can be concluded that contextual meaning is the meaning of a word according to the situations in which they are used; different situation 60 might give a sentence in a different meaning. In short, the meaning of idiomatic expressions meaning is according to the context which they are used. From above explanation, to interpret the meaning of idiomatic expression, people have to know the form of idiomatic expression and look up in the dicitonary to get accurate meaning then understand the idiomatic expression meaning contextually.

These are some examples of IdiomaticExpression :

Apple of your eye

This sentence is not mean that there is an apple in someine eyes, or someone is look at an apple, but it is mean there is someone that very special for someone else.

As easy as pie

This sentence can not translate literally because the meaning will be talk about “pie” that means a cake. This sentence mean something that really easy.

Idiom it self can found in any situation, in utterence idiomatic can found in formal or informal speech,in informal situationidiomatic expression can find in some ceremony but most find in traditional ceremony like in batak that can find the idiomatic expression in *Umpasa* and *Umpama*, or in other utterence that can find in wedding or in other ceremony. For example :

Pitu batu martindi sada do sitaon na dokdok

This sentence if interpreted literally the meaning is about seven stacked stones, one which holds the heaviest burden. But this sentence in Toba Batak language, interpreted as people who bear the heaviest burden.

This example is one kind of utterence that found in Toba Batak language, this sentence give a meaning about someone that can be strong person because she or he is a person who can face the heaviest burden than the other people. But this utterence can not be found in daily life, because not all people can understand the meaning and will be easy to give advice to someone directly or to the point.

2.1.7 Toba Batak Culture

Toba Batak is one of the tribes that occupy in Sumatera Island, especially North Sumatra. Toba Batak is one of the 6 sub-known Bataks, namely, Toba Batak, Karo Batak, Simalungun Batak, Angkola Batak, Pakpak and Mandailing Batak (Sinaga, 2017: 13).Of the 6 sub-divisions, they certainly have different cultures from each other. Toba Batak have a culture inherited from ancestors which until now can still be seen and enjoyed. There are various traditional events that are owned by the Toba Batak tribe starting from traditional events for birth, marriage, death and many more. Not only diverse traditional ceremonies, but also many terms in the Toba Batak

language that are not widely known by the general public, for example *Tulang*. If it is read by someone who is not from the Toba Batak tribe, they will think that *Tulang* is a bone found in the body. In the Toba Tulang Batak tribe it is interpreted as mother's brother, and *Tulang's* wife will be called *Nantulang*. There are still many calls in the Toba Batak tribe such as *Opung* which means grandfather or grandmother, *Ito* namely men and women who have the same clans (Family name), *hela* namely son-in-law and many more (Sinaga, 2017: 22). In the Toba Batak tribe, it is also known as *Martarombo* or *Martutur*, which is to find or determine the blood connection that is closely related to determine kind of relationships and how to call someone.

In Batak language, pronunciation is also different from other Batak languages such as Batak Simalungun, although some words sound the same. In the Batak language Toba also has a syntax, but the study of syntax in the Batak language is still a little bit (Sibarani, 1997:11)

2.1.8 Toba Batak Wedding Ceremony

In Toba Batak, wedding is one traditional ceremony where this ceremony can also name as *mangan juhut ni boru* as a ritual to announce officially the alteration *Si boru muli* become the other clan (husband's clan) from her origin clan (Sinaga, 2017:173). In Toba batak wedding ceremony there are much items that can not be forgotten like *Jambar*, *Sinamot*, *Ulos* and still many more.

In the Toba Batak tradition, *Ulos* is one of traditional cloth that cannot be forgotten. *Ulos* itself basically has the meaning of a blanket or cloth that is shrouded in body with a function as a warmer (Sinaga, 2017:52). The warmth is reflected to the warmth of the soul that makes someone strong to live life. *Ulos* has a strong connection with *dalihan na tolu* (*somba Marhula-hula, elek marboru, manat mardongan tubu*) which is a guideline for the Batak tribe while socializing and carrying out customary events, for example in marriage. In the traditional Batak wedding

ceremony, the presence of *Ulos* is very important because *Ulos* is symbolized as a form of respect for *Tulang* (Uncle) or commonly called *Hula-hula* (Mother's Brother) and a form of love from *Hula-hula* to *Boru* (niece). This is in accordance with the Batak's philosophy which says *Dangka dupang amak do bere, Ama do bone anak do bere* which means that *Hula-hula* (Uncle) is treated as a father and *Bere* (niece) is treated as a daughter (Sinaga,2017:51)

Giving *Ulos* sometime called *Mangulosi* is usually accompanied by words in the form of blessing (*Pasu-pasu*), hopes and prayers in the future. In the traditional Batak wedding, there were 2 types of *ulos* namely *Ulos Na Marhodoan* and *Ulos Holong* with recipients and givers agreed upon in advance. The process of giving *Ulos* is commonly referred to as the *Mangulosi*, where when giving *Ulos* the words that are spoken are usually figurative words known as *Umpasa Umpama*, and the rest are ordinary words with real meaning but with the meaning that the words given contains advice (*poda*), blessing prayer (*pasu-pasu*) and hopes for a good life. This utterance can be identify as Idiomatic Expression because some clauses said by the other meaning. This utterance said the clauses that give prayers, hopes, and messages but sometime said by clauses that is not easy to understand.

2.1.8 Previous Researches

This section describe about the researches that have been carried out by other researchers related to theme and rHEME.

1. Hepnyi Samosir (2018) in his research entitled "Metafunction Pattern Of The Batak Toba Language" describes the metafunction pattern found in clauses which is pronounced by *Tulang* (Mother's brother) when giving the *Ulos Saput* in *Saur Matua* ceremony. In this study, Hepnyi used the Qualitative research method and the chosen research place was in Dairi, North Sumatra,

Indonesia. The results of this study are as follows: most clauses consist of moods that are preceded by Predicator, Complement and Adjunct, and a little Mood precedes Predicator, Complement, and Adjunct. Most clauses in the Toba Batak language are formed with a Predicator pattern which is then followed by Mood. The most dominant theme is the Topical Marked Topical Theme, the rest is the command sentence that does not have a theme. So it can be concluded that the clause pattern in the Toba Batak language is a Predicator followed by Mood. Mood consists of Finite which precedes the Subject. Most Residues precede Mood. The most dominant theme is the Topical Marked Topical Theme where Theme is not a Subject.

2. Maida (2016) in her thesis entitled “Theme and Rheme In Toba Batak song Texts by Victor Hutabarat”, Maida analysed the Types and Patterns of Theme Rheme found in Victor Hutabarat’s songs. Maida chose a number of Victor Hutabarat’s songs as the source of data, namely: Di Jou Au Mulak, Pulo Samosir, Borhat ma Dainang, Tangiang ni Dainang, Boru Panggoaran, Sai Anju ma Au and using the qualitatvie method as a method for his research. From this study Maida found that:

1. There are 4 types used in Victor Hutabarat's songs including Topical Marked Simple Theme, Topical Marked Multiple Theme, UnTopical Marked Simple Theme and UnTopical Marked Multiple Theme. And the Topical Marked Multiple Theme dominates the batak songs of Victor Hutabarat.
2. There are 5 types of Thematic Developments used in Victor Hutabarat songs, namely constant themes, constant rheme, linear themes, split themes, zigzag themes.
3. From this study it was found that the use of the Topical Marked Multiple theme dominated in Victor Hutabarat's songs.

3. Dewi Andrianie et al (2014) in the journal : Transposition of Theme and Rheme in "HABIBIE & AINUN" and "HABIBIE & AINUN The Power of Love": A Translation Study of Indonesian to English describes the transposition of themes and rhema between Indonesian and English translation novels” . The data in this study were taken from Indonesian novels (Habibie & Ainun) as sources of language and English translation novels (Habibie & Ainun The Power of Love) as target languages. This study uses descriptive analysis as a technique and analyses Indonesian and English clauses that contain transpositions of themes and themes. After the data are classified and analysed, two types of themes are identified, namely topical themes and textual themes. And the theme elements found in the Source and Target languages are nominal groups, group complexes, conjunctive adjuncts and circumstantial adjuncts.
4. Lorena Potter in the journal “Ideological representations and Theme - Rheme analysis in English and Arabic news reports: a systemic functional approach” (2016), Lorena adopted the Theme Rheme Model introduced by Halliday. This study compares and distinguishes thematic structures and information contained in 14 reports (7 in English and 7 in Arabic), published between September, 25 and 27 2006 by mainstream online news media, including Al-Jazeera and British Broadcasting Corporation regarding the case of the death of Lebanese Prime Minister Rafiq al-Hariri because of a bomb in his car on February 14, 2005 in Beirut. The results of this study indicate that the Halliday Theme and Information system is an effective tool for unlocking potential meanings in Arabic clauses and detecting underlying ideologies in English and Arabic news reports.
5. Vindy Melliany Puspa in the journal “Theme And Rheme in Short Story of the Twelve Dancing Princesses: A Functional Grammar Approach” (2016). This journal aims to identify Theme Rheme, classify types and components of themes and to describe the correlation between the

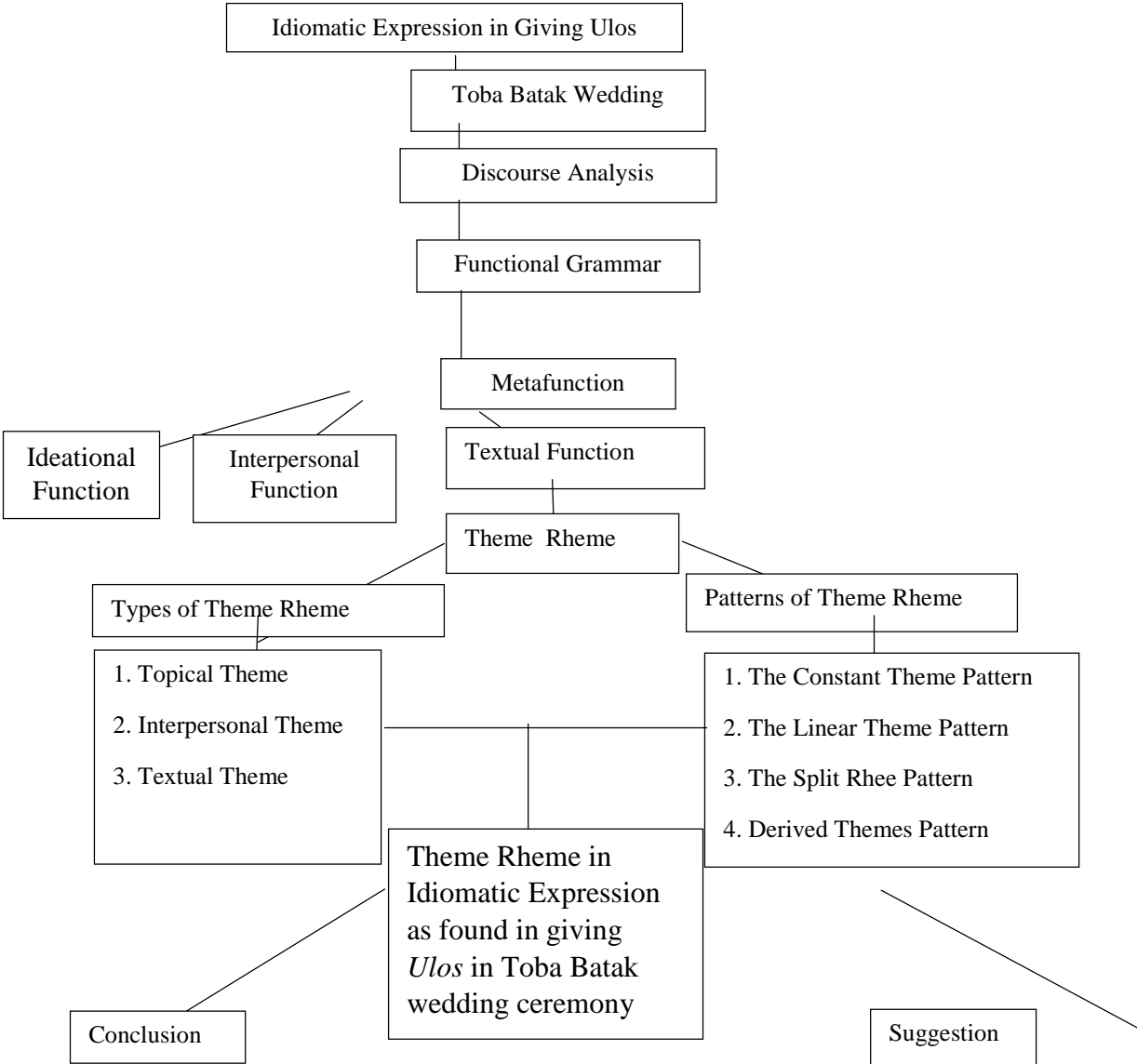
development of themes and texts. This study uses qualitative methods and uses several theories based on functional English grammar. The theory used is the theory by M.A.K. Halliday and other theories by Linda Gerot and Peter Wighell, and by Thomas Bloor and Meriel Bloor as supporting theories. The results of this study are two types of themes (Topical and Textual Theme) that can be found. Interpersonal themes cannot be found in the data.

From the above studies there are differences from the research that will be carried out by the writer because the writer raised the study using the utterances that were said by the *Parboru* (Bride side) at *Mangulosi* at the traditional Toba Batak wedding ceremony, besides the Theme Rheme research on utterances at marriage of the Toba Batak has never been studied before so the writer raised the topic of analyzing Theme Rheme when giving *Ulos* in Toba Batak wedding ceremony.

2.1.9 Conceptual Framework

In conducting this research, theories are needed to explain some concepts applied. The explanation is considered important. The concepts which were used might be clarified in order to having the same perspective with the implementation in the field. The following is the clarification of the concept used for feasibility of the study.

Figure 1 Conceptual Framework



CHAPTER III

RESEARCH METHOD

Research method is need to help in making the research method and feasible. Research methodology covers research design, such as technique of collecting the data, technique of analysing the data and the data resources.

3.1 The Research Design

Every research carried out certainly has certain purposes and uses that cannot be separated from a method. The research method is basically a scientific feature to obtain data with specific purposes and uses (Sugiyono, 2016:2). The usual method use contains the components of the research that will be carried out. In the research method known as a quantitative and qualitative approach with their respective differences. The qualitative method itself has the characteristic of carrying out an inductive approach that focuses on certain people or situations with more emphasis on words than numbers (Maxwell, 1996:36), Maxwell also explains that qualitative methods have goals such as understanding the meaning achieved in social, understanding context, identify unexpected phenomena and influences, understand the process, and develop causal explanations (Maxwell, 1996:39)

This research later will use the qualitative method in the research where the data that will take is the utterances of the Bride side (*Parboru*) when giving *Ulos* to the bride and bridegroom. Later on, this research will use theme rheme by Halliday as the main theory and Danes's theory as the proponent theory and the data will describe types and patterns of theme rheme found in utterance when giving *Ulos*.

3.2 The Data Resource

The data source for this study is the utterance of the *ulos* transcribed from video recordings when giving *Ulos* to the bride and bridegroom at the Toba Batak wedding. This data is taken from 3 cassettes that took from wedding in Medan. These 3 videos take to clarify the use of Theme Rheme types and patterns in traditional Toba Batak marriages and to find out whether the Theme Rheme that dominant use in traditional Toba Batak marriages.

3.3 The Technique of Collecting data

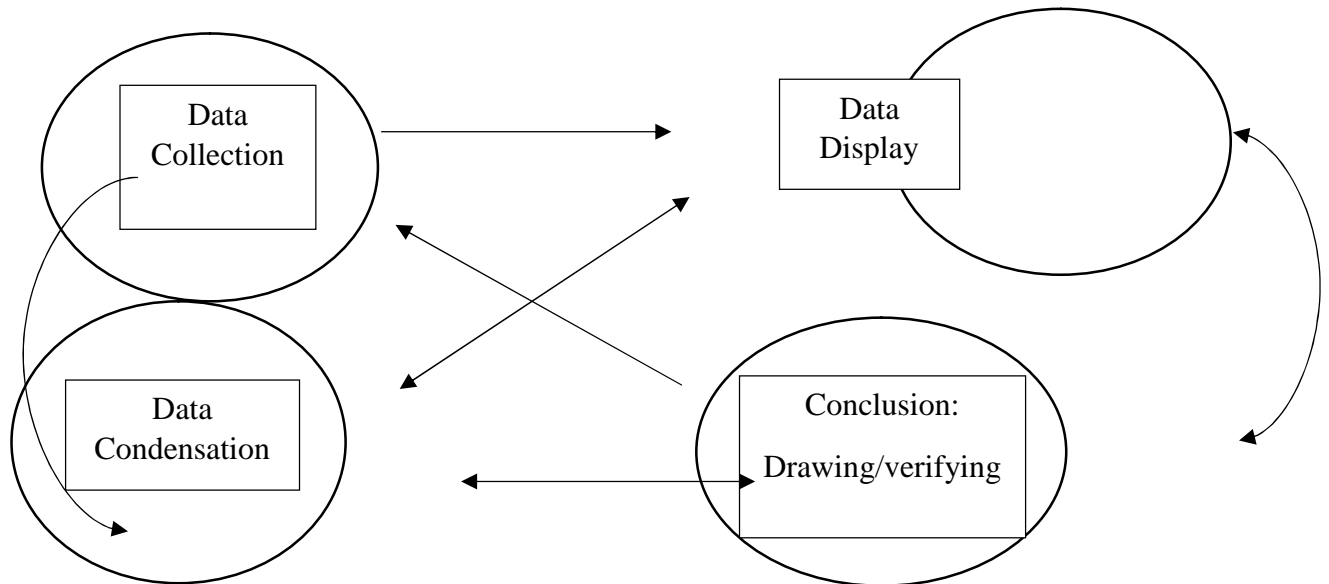
This research will use documentation as a technique for collecting data. In ways such as:

1. Watching the videos of a traditional Toba Batak wedding party, especially when giving *Ulos* to the bride and bridegroom by bride side (*Parboru*). In this process the writer will use 3 cassettes and laptop to watching the video
2. Transcribing the idiomatic expression in utterance during *mangulosi* by bride side (*parboru*)

3.4 The Technique of Analysing data

In the technique of analysing data, the writer uses Miles and Huberman's data analysis theory. There are 3 types of components analysing the data introduced by Miles and Huberman, namely Data condensation, Data display, and Conclusion drawing / verification (Miles, et.al, 2014:31)

The component can be described as follows:



From the picture above, it can be seen that between one component and another component interlocked.

3.4.1 Data Collection

Data collection is an activity to gather information from a source that is useful for answering questions relevantly. In addition, this data collection process is also needed to draw final conclusions which are findings on the research that has been done.

3.4.2 Data Condensation

Data condensation refers to the process of selecting, focusing, simplifying, abstracting and / or changing data that appears in the full body of written field notes, interviews of transcripts, documents, and other empirical material. With condensation, the data is made stronger.

Data condensation is not something separate from analysis. That is part of the analysis. Researcher's decision - which data is broken down into code and which must be drawn, which category best summarizes a number of pieces, which tell a developing story - all are analytic

choices. Data condensation is a form of analysis that sharpens, sorts, focuses, discards, and arranges data in such a way that "final" conclusions can be taken and verified.

Qualitative data can be transformed in many ways: through selection, through summaries or paraphrases, through inclusion in larger patterns, and so on. Sometimes, it might be useful to convert data to magnitude (for example, the analyst decides that the program seen has a "high" or "low" level of effectiveness), but this is not always necessary.

3.4.3 Data Display

Generally, a display is organized, a collection of compressed information that allows drawing conclusions and actions. For example in everyday life, the display varies from a gasoline gauge to a newspaper to Facebook status updates. Seeing a view can help understand what's happening and do something - analyse it further or take action - based on that understanding. The most frequent form of display for qualitative data is expanded text. For example, when you have to write 1,000 pages of research results that are troublesome. These are scattered, sequential rather than simultaneous, unstructured, and very large. Only using expanded text, a researcher may find it easy to jump to conclusions that are rushed, partly, and unfounded. Humans are not as strong as information processors in large numbers. The text expanded the advantages of our information processing capabilities and preyed on our tendency to find patterns simplified. Or we drastically overload clear information, such as interesting events that occur on page 124 of field notes after a long and "boring" trip. Pages 89 to 123 can be ignored, and the criteria for weighting and selection may never be questioned. Good display is the main way for strong qualitative analysis. The views discussed and illustrated include many types of matrices, graphs, charts, and networks. All are designed to collect organized information to be easily accessible, a concise form so that analysts can see what is happening and draw justify

conclusions or move on to the next step of analysis that suggests the display might be useful. As with data condensation, the display and use of displays is not separate from analysis - this is part of the analysis. Designing views - determines row and column matrices for qualitative data and decides which data, in what form, must be entered in the cell - is analytic activity.

3.4.4 Drawing and Verifying Conclusions

The third stream of analysis activities is drawing conclusions and verification. From the start of the collection data, qualitative analysts interpret what it means by paying attention to patterns, explanations, causal flows, and propositions. Competent researchers hold this conclusion lightly, maintain openness and skepticism, but the conclusions are still there, initially unclear, then increasingly explicit and grounded. "Final" conclusions may not appear until data collection is complete, depending on the size of the field record data; coding, storage and retrieval methods used; sophistication researcher; and deadlines that must be met. The conclusion is also verified as an analyst result. Verification may be as short as the analyst's fleeting thoughts during writing, with a short trip back to the field notes; or it may be comprehensive and outline, with lengthy arguments and reviews among co-workers to develop "intersubjective consensus" or with extensive efforts to replicate findings in other data sets. The meaning of emerging from the data must be tested for its feasibility, strength, certainty - that is, its validity. If not, then the research is left with interesting stories about what happened but it is unknown the truth and usability.

All three of these streams can be represented as shown in the picture - the first network display. In this view, the three types of analysis activities and data collection activities themselves form an interactive cycle process. The writer continues to move between these four nodes during data collection and then the shuttle between condensation, display, and drawing conclusions / verification for the remainder of the study.

Data coding, for example (condensation of data), leads to new ideas about what must be included in the matrix (data display). Entering data requires further data condensation. When the matrix is filled, initial conclusions are taken, but they lead to decisions, for example, to add another column to the matrix to test conclusions. In this view, qualitative data analysis is a company that is continuous and repetitive.

Condensation, display, and conclusions / verification play a role as analysis of episodes following each other. Such a process is actually no more complicated, conceptually, than the analytical mode used by quantitative researchers. Like their qualitative counterparts, they also have to be absorbed in the condensation of data (how to calculate, standard deviation), by display (correlation table, regression mold), and by drawing conclusions / verification (significance level, difference in experimental / control group). But their activities are well done, familiar methods; guided by canon; and is usually more sequential than iterative or cyclical. Qualitative researchers are in a more fluid and more humanistic position. So, as we suggest, qualitative analysis needs to be well documented as a process – primarily to help us learn. Readers need to understand more clearly what is happening when we analyse data, to reflect, improve methods, and make it more commonly used by others.