

**SEMIOTIC ANALYSIS OF JAVANESE WEDDING CEREMONY**

**SKRIPSI**

*Submitted in Partial Fulfillment of Requirement  
for the degree of Sarjana Pendidikan (S.Pd.)  
English Education Program*

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**FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

**MEDAN**

**2020**

**BERITA ACARA**

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata-1  
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

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Dengan ini menyatakan bahwa skripsi saya yang berjudul **“Semiotic Analysis of Javanese Wedding Ceremony”** adalah benar bersifat asli (*original*), bukan hasil menyadur mutlak dari karya orang lain.

Bila mana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

**YANG MENYATAKAN,**



**(TRI MULIA NINGSIH)**

## **ABSTRACT**

**Tri Mulia Ningsih. 1602050074, “Semiotic Analysis of Javanese Wedding Ceremony”. Skripsi: English Education Program. Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara, Medan 2020.**

The study was conducted to find out the meaning contained in objects and signs in Javanese customs. Researchers used descriptive qualitative research methods. The data used in this study were obtained from the Javanese wedding ceremony in the Temu Manten procession. Temu Manten is one of the traditional ceremonies carried out by the Javanese tribe at the time of a wedding reception. In the modern era, many people from the Javanese tribe and those who are not from the Javanese tribe do not understand the meaning contained in the Temu Manten procession. This is the reason why researchers use the Temu Manten Procession as an object in their research. Temu Manten contains objects and signs that have meaning in each process. The purpose of this research is that people, whether from the Javanese tribe or not from the Javanese tribe, do not consider the Temu Manten procession only as entertainment at Javanese wedding receptions, but also be able to understand the meaning contained in each procession. The data source of this research was obtained from one of the wedding receptions in Dusun 2A, Sei Silau Timur Village, Buntu Pane District, Asahan Regency, on August 1, 2020. From the analysis, the researcher found 9 objects in the procession, each of which has a meaning and several signs that are displayed in the intended Temu Manten through Peirce's triadic concept analysis, which consists of; Sign, interpretant and object.

**Keywords: Semiotic, Temu Manten, Object and Sign, Triadic Peirce's**

## ACKNOWLEDGEMENTS



*Assalamu'alaikumWarrahmatullahiWabbarakatau*

Praise and gratitude to the presence of Allah SWT the Most Almighty and the Most Merciful, all of praise to Allah SWT the most almighty who already given health and ability to her in finishing this proposal. Blessings and peace upon to Prophet Muhammad SAW who had brought human beings from the darkness to the brightness.

The writer would like to dedicate her best gratitude and deep appreciation to her beloved parents **Suharjo** and **Parini** for their moral and material supports during, before and after the her academic years in completing at University of Muhammadiyah Sumatera Utara.

In this study that entitled “*Semiotic Analysis of Javanese Wedding Ceremony*”. In writing this research, the researcher experience so many difficulties and problems but she did not stop her efforts to make it better, and it is impossible to finish without much help from others. Therefore, the researcher would like to express her great thank to those who given their valuable suggestion, guidance, advices, motivation and support for the completing this study, they are:

1. **Dr. Agussani, M.AP**, as the Rector of University of Muhammadiyah Sumatera Utara.

2. **Dr. Elfrianto Nasution, S.Pd, M.Hum**, as the Dean of Faculty of Teachers Training and Education of University of Muhammadiyah Sumatera Utara.
3. **Mandra Saragih, S.Pd, M.Hum** and **Pirman Ginting, S.Pd, M.Hum**, as the Head and Secretary of English Department in Faculty of Teacher Training and Education of University of Muhammadiyah Sumatera Utara.
4. **Yessi Irianti, S.Pd, M.Hum**, as the Consultant who had given her guidance, knowledge, suggestion, time, pray and support her to complete this research.
5. **Muhammad Arifin, S.Pd, M.Pd**, as the Head of Librarian of Muhammadiyah Sumatera Utara who has provided the researcher many references.
6. All Lectures of English Education Department of University of Muhammadiyah Sumatera Utara.
7. All Staff of English Education Department of University of Muhammadiyah Sumatera Utara.
8. Beloved older sister Sri Agustina, brother and young brother, the whole family. Thank you very much for your support and prayers.
9. Her beloved friends “The Genkz”: Andini Pradita, Sanita Devi, Sheila Anggita Diva, for their support, cares, sweetest memories and cheerful.

10. Her special person Ramanda Mustikana who had given a motivation, support, care, love and pray.
11. Her classmates in English Department of B Morning for the support and motivation.
12. Her KKN friends in Galang Desa Jaharum B and PPL team teaching friends for their support and motivations.
13. All people who cannot be mentioned in this research, thank you very much. May Allah SWT bless all of us. Aamiin.

The researcher hopes that her study will be useful for the readers, especially the students Department of English and Education who want to do a similar research and also for the researcher herself. May Allah the Almighty bless all of us.

***Wassalamualaikum Warrahmatullahi Wabbarakatu.***

Medan, October<sup>th</sup> 2020

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# CHAPTER I

## INTRODUCTION

### **A. The Background of the Study**

In this modern era, Indonesian culture is not slightly influenced by other cultures such as western culture and eastern culture. In Indonesian culture, especially Javanese culture, its existence begins to fade from time to time. The authenticity of Javanese culture must be maintained. Javanese culture which includes all forms of technology which consists of social, reality, ideology, art and objects which are social inheritance from our ancestors. Culture is things related to reason and the word culture is a combination of cultural development which means the result of creativity, initiative and taste (Koentjaraningrat, 1984).

To be able to preserve Javanese culture from generation to generation there is one way to preserve it. Generations must be able to understand and have knowledge of local wisdom insights. Knowledge and traditions passed down from generation to generation are a blend of local wisdom. In preserving local Javanese traditional wisdom from generation to generation, it can be done by developing and preserving traditions that contain values and meanings conveyed through signs in an object.

In the study of culture and symbolism, this study is narrowed down to more specific subject matter, as we know, semiotics is the study of signs or symbols. Semiotics is an approach to production and interpretation of meaning. The basic principle is the meaning created from the distribution of actions and objects that become "signs" in relation to other signs. Sign systems are based on

the complex meaning relationships that can exist between one sign and another. Semiotics concerns everything that can be perceived as a sign. Signs are words, images, sounds, gestures, and objects that are printed and spoken. The sign system is formed by a complex meaning relationship that semiotics and the branch of linguistics called semantics have the same attention as the meaning of the sign. In terms of the use of symbolism in culture, the Javanese Wedding Ceremony is an excellent example of exercising symbolism in conveying an implied message. There is a special kind of relationship between semiotics and culture. Since semiotics is concerned with predetermined signs that all kinds can be called signs, it can be interpreted that our understanding of the world is semiotic.

Culture is a way of life for a group of people to behave, have the beliefs, values, and symbols they receive, and are transmitted through communication and imitation from one generation to the next. And culture is a symbolic communication tool that includes skills, knowledge, attitudes, values and motives in groups. The meaning of the learned sign is immediately immortalized in society through institutions and displayed in various activities and other life celebrations. E.B. Taylor (1871: 103) says that culture is a complex unit which includes beliefs, morals, arts, customs, laws, abilities and other habits that are often studied by humans as part of society. Culture as an institutional configuration and way of life as well as a broad, abstract and complex pattern of life. There are many aspects of culture that help define communicative behavior. The socio-cultural elements are scattered and include many human social activities.

In Javanese custom, the Javanese Wedding Ceremony has a variety of customs and cultures that vary according to the place where the procession is held. There are various kinds of Javanese wedding ceremony procedures, namely; Ngelamar, Sesorahan, Pasang Tarub, Siraman, Tuwuhan, Dodol Dhawet, Kembar Mayang, PotongTumpeng, Pungkasan, Midodareni, Temu Manten (Panggih). The habits carried out by the community, especially the Javanese people, are the cultural heritage of their ancestors that has been preserved from generation to generation to the present. One of them can be seen in the Javanese Wedding Ceremony. The Javanese wedding ceremony in carrying out its activities has a high value. To give meaning to the Javanese Wedding Ceremony procession for the supporting community, the perspective used is about the signs contained in the culture. This idea basically has been raised in the idea of semiotics. As a social and cultural fact, the meaning contained in the procession is not a material meaning, but is in the mind. The description of the Javanese Wedding Ceremony Procession is a structural study. That is, he only sees and illustrates phenomena by connecting to other elements. It is through understanding the structure that mental facts in the Javanese Wedding Ceremony procession can be interpreted.

Based on the information and theory presented above, people who are not from the Javanese tribe do not understand the meaning that exists in Javanese traditional processions, especially in Javanese wedding ceremonies. And there are also Javanese who do not understand the meaning contained in the procession. They see Javanese wedding ceremonies, especially Temu Manten, only as traditional entertainment without knowing the meaning contained in the process.



In this modern era, Javanese society considers carrying out Javanese wedding ceremonies only as entertainment and also only to carry out what their ancestors did without knowing the real meaning. People who are not only from the Javanese tribe have a desire to be able to know every meaning in Javanese traditional ceremonies, especially in the Temu Manten procession. So it is important for us to be able to find out more about the meaning and function that occurs in the Javanese wedding ceremony procession. This study aims to reveal the cultural meanings and values contained in each object and sign contained in Javanese wedding ceremonies, especially in the Temu Manten procession. In addition, this research is expected to provide valuable knowledge and understanding about the semiotics that exist in the procession and also to create a link between semiotics and Javanese culture, using Peirce's triadic part.

## **B. The Identification of the Problems**

Based on the background the research, the problem were identified as follows.

- a. People who come from Javanese and non-Javanese tribes do not understand the meaning contained in the implementation of the Javanese traditional wedding ceremony.
- b. There are people from the Javanese tribe who consider Javanese traditional ceremonies, especially Temu Manten, only as entertainment and events that are passed down from generation to generation.
- c. To reveal the meaning of objects and signs contained in Javanese wedding ceremonies at the Temu Manten procession.

- d. The relationship between semiotics and culture, especially in Javanese customs of Temu Manten.

### **C. Scope and Limitation**

The scope of this research is focused on Peirce's triadic semiotic model which consists of objects, signs, and interpretations, which focuses on the procedures for implementing the Javanese Wedding Ceremony. This research is limited to the meaning contained in the Temu Manten procession by using a qualitative descriptive research method that focuses on the meaning of objects and signs in the values contained in the Temu Manten procession.

### **D. The Formulation of the Problems**

Based on the background and problem boundaries above, the problem formulations as in the following.

1. What is the meaning and value of the sign contained in the Javanese Wedding Ceremony?
2. How are the meaning embodied in the Temu Manten procession in the Javanese Wedding Ceremony?

### **E. The Objectives of the Study**

From the formulation of the problem above, this researcher has the following objectives:

1. To find out the meaning and object value of the Temu Manten tradition in a Javanese wedding ceremony.

2. To know the procedures for realizing the meaning of the Javanese Wedding Ceremony.

#### **F. The Significance of the Study**

Significance of the Study to be used

##### **Theoretically**

This research will be useful and can be helpful for further research that wants to carry out research with the same case, especially in semiotic studies as an additional reference.

##### **Practically**

1. In this research, it is expected to provide valuable knowledge about semiotics.
2. Can create a link between the semiotic theory according to Peirce in indigenous Javanese culture.
3. Provide information so that readers know the meaning of the sign in the Javanese wedding ceremony.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Semiotics**

In general definition, semiotics is the study of signs or symbols and the meanings contained in an object. Signs or symbols that usually come from humans, animals, plants and also all signs or symbols made by humans. Semiotics is also usually seen as having an important anthropological dimension and any cultural phenomenon which includes the study of signs processes, indication, designation, likeness, analogy, allegory, metonymy, metaphor, symbolism, signification, which can be studied as communication. In this study related to meaning, then semiotics becomes the basis in interpreting an object of research.

Semiotics is related to linguistics, the study of language, but it limits itself to the signs and symbols part of communication. That's not to say it's all visual. Words and numbers are signs along with photographs, icons, and road signs. Anything that's capable of presenting something else is sign. Anything that creates meaning is a sign. The reason for studying semiotics is that it gives us a useful set of tools for identifying and creating the patterns that lead to meaning in communication.

Semiotics is often divided into three branches:

- a. Semantic: Relation between signs and the things to which they refer; their denotata, or meaning.
- b. Syntactic: Relations among signs in formal structure.

- c. Pragmatics: Relation between signs and the effect they have on the people who use them

According to Roland Barthes, semiotics is a science or method of analysis to examine signs. Barthes distinguishes two (signification) from semiotics, namely denotation and connotation. Denotation is a descriptive and literal level or meaning agreed upon by all members of the culture, and connotation that is meaning is produced by the relationship between the signifier and the broad culture which includes the beliefs, behavior, framework and ideology of a social formation. Semiology, in Barthes's terms basically is to learn how humanity uses things, to signify in this case it cannot be mixed up by communicating (to communicate). Meaning means that objects want to communicate, but also constitute a structured system of signs.

#### 1. Denotation

Denotation is what a sign represents to an object. In a general sense, denotation is usually understood as a literal meaning, a "real" meaning. The signification process traditionally referred to as denotation usually refers to the use of language with the meaning that matches what is said. But in Semiology Roland Barthes and his followers, denotation is a system of first-level significance, while connotation is the second level.

#### 2. Connotation

Connotation is the term used by Barthes in to show the significance of the second stage. This illustrates interactions that occur when the sign meets the feelings or emotions of the reader and the values of the culture. The connotation

has a subjective meaning or at least intersubjective. The connotation works in a subjective level so that its presence is not realized. The reader is easy to read connotative meaning into denotative meaning. In the Barthes Framework, connotation is identical to ideological operations which he calls "myths" and serves to express and provide justification for dominant values that apply in a certain period.

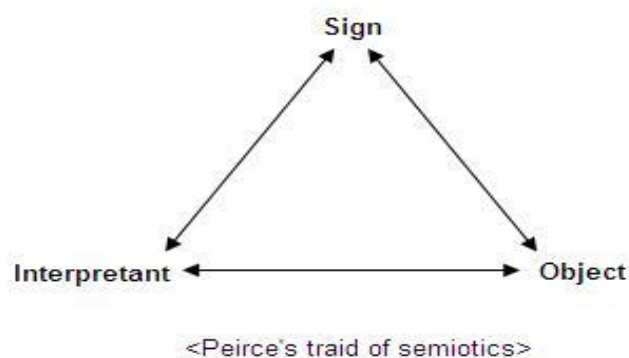
### 3. Myth

In Barthes's research the term myth is a cultural reference (sourced from existing cultures) used to explain phenomena or realities designated by symbols, wherein the fact is the connotative meaning of the symbol that exists by referring to history (besides culture). In other words, myth serves as a deformation of symbols which then presents certain meanings based on historical and cultural values in society. For mythological Barthes not only the form of words but also in the form of writing, photography, film, scientific reports, sports, performances, even advertisements and paintings. In the hands of Barthes semiotic is widely used in many fields as a tool for critical thinking.

According to Charles Sanders Peirce (1990: 78) that semiotic consists of three interrelated parts namely a sign, object, and an interpreter. Starting with the idea on the basic structure of signs and meanings. Peircean sign is defined as something related to something else for someone in some way or capacity (Cobley, 2001: 28). In addition, Thornbury (2011) states that conventional signs, based on arbitrary associations with their objects, and are governed by the rules of their use with one of three categories of signs.

Diagram 2.1

The Triadic Sign relation of Peirce



Halliday in Webster (2003) said that semiotics evolved from the investigation of language as objects to enhance understanding of meaning, and systems of meaning with various modes of realization. Semiotic study is the study of signs that have meaning.

According to Littlejohn and Foss (2008) assert that semiotics refers to "how signs come to represent objects, ideas, situations, feelings and conditions outside themselves". They further state that "representation is always mediated by the person's conscious interpretation, and each interpretation or meaning of the sign will change from situation to situation".

## 2. Peirce's Semiotic Model

Charles Sanders Peirce was born in Cambridge, Massachusetts, in 1890. Charles attended Harvard University and gave lectures on logic and philosophy at John Hopkins University and Harvard. Charles began writing on semiotics, meaning the philosophical study of signs, in the 1860s. In the twentieth century,

the term "semiotic" was adopted to encompass all trends inherent in sign research, including Ferdinand de Saussure's semiology, and began with linguistics as a completely separate tradition.

Semiotics is a science or analytical method for studying signs. Signs are instruments used in an effort to find a way in this world, among humans and with humans. Semiotics, or in Barthes terms, semiology, is basically about studying how humanity (humanity) interprets things (things) interprets (to signify) in this case it is not mixed up by communicating (to communicate).

Charles Sanders Peirce's theory of semiotics is often called the "Grand Theory" because his idea is a comprehensive, structural description of all signatures. Peirce wanted to identify the elementary particles of the sign and recombine the components in a single structural.

## **2.1. Basic Principles of Semiotics**

According to Peirce, the fundamental principle of the nature of the sign is the representative and interpretive nature. The representative nature of a sign means that the sign is something else, while the interpretive nature is that it provides an opportunity for interpretation depending on the user and the recipient. Semiotics has three studies which have been designed as:

- a. The sign itself. The study of the different signs, the ways in which the different signs convey meaning and the way they relate to the humans who use them.
- b. The system or study code that includes how various codes are developed to meet community or cultural needs.



- c. The culture in which codes and signs work depends on the use of codes and signs.

## **2.2. Semiosis Process: Triadic**

In contrast to the Saussure model of the 'independent pair', Peirce offered this. Peirce stated that a sign may be simple or complex. Unlike Saussure, Peirce did not define a sign as the smallest unit of designation.

Something or phenomenon, however complex, can be regarded as a sign since entering into the process of semiosis. The process of semiosis involves a triadic relationship between as a sign or representamen, object, and interpreter.

Triadic model (three parts) consisting of:

- a. The Representamen

The representation is something that represents another weakness: the object. Before interpretation, the representamen is pure potential: the first. Representamen is something that is related to its object, the second component of the sign.

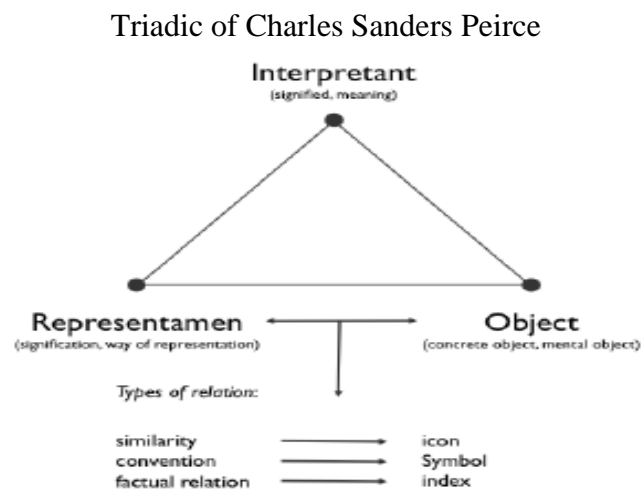
- b. The object

The object is what the sign represents. They can only represent objects; it could not give acquaintance with him. A sign can reveal something about an object, provided it is an object to which the interpreter is familiar from collateral observation (experiences created from other signs, which are always from previous history).

c. The interpretant

After being interpreted, the representamen has the ability to trigger an interpretant, which then becomes the representamen by triggering another interpretant that refers to the same object. The interpreter relates and brings into contact between them at the same time and in the same way brings himself into association with them.

Diagram 2.2



In studying the object, see everything from the three concepts of trichotomy, namely as follows:

1. Sign (Representamen) is a physical form or anything that can be absorbed by the senses and refers to something, the first trichotomy is divided into three.
  - a. Qualisign is a sign that becomes a sign based on its nature. For example, the red color is qualisign, because it can be used as a sign to show love, danger, or prohibition.

- b. Sinsign is a sign which is a sign based on the shape or appearance in. All individual speech can be a sign of a scream, it can mean wonder, pleasure or pain
  - c. Legisign cue to be and based of a some of this deal, a convention, a code. All signs of language are a rule, because language is a code, every law contains in it a sign, one that is connected to the third, a generally accepted rule.
2. Objects, classification marks become icons, (icons), index (index), and symbols (symbols).
- a. An icon is a sign that can be accessed by the object it represents or a sign that uses the same item or characteristics as what it provides. For example, an area with the area it describes, photos, and so on.
  - b. An Index is a sign whose characteristics depend on the existence of a denotation, so that in the terminology of a place a secondness. Index, therefore, is a sign that has identity or closeness to what it represents.
  - c. A symbol is a sign, where the relationship of the sign and its denotation is determined by a generally accepted rule or determined by a collective agreement.
3. Interpretant, the sign is divided into rheme, discipline, and argument.
- a. Rheme, if the symbol is interpreted as a first and the meaning of the sign can still be developed.

- b. Design (decent sign), when there is a true relationship between the symbol and its interpretation.
- c. Argument, when a sign and its interpretation have a generally accepted nature (it is thirdness).

### **2.3. The Three Trichotomies**

Of the three terms semiosis each is further divided into three categories; thus, it can distinguish firstness, secondness, and thirdness in the representamen-object relation, and in the way the interpretant implements the relation between object and representament.

Charles Sanders Peirce is known for his triadic model and the concept of trichotomy which consists of the following:

- a. Representamen is a form that is accepted by a sign or serves as a sign.
- b. Object is something that refers to a sign. Something that is represented by a representative relating to the reference.
- c. Interpretation is a sign that is in a person's mind about the object that a sign refers to.

### **3. Culture**

Culture from latin language, color, meaning to cultivate. Culture is the attitudes, behavior, and beliefs of any social group. Culture is a way of life that is set so that every human being understands and understands what must be done and to show behavior in establishing relationships with other humans. Culture is also a comprehensive lifestyle and culture is complex, abstract and broad.

According to Koentjaraningrat, culture is the whole system of ideas and actions of human work in the context community of people's lives that are entitled to humans get by learning.

According to Ki Hajar Dewantara, culture is the significance of human intelligence, and is the result of the struggle of humankind toward two powerful human influences, namely the time and nature which is evidence of the glory of human life to overcome various obstacles and difficulties in the life and his life in order to achieve salvation and happiness that in the birth were orderly and peace. While selosoemardjan says that culture is the work, think, reserved for public.

According to (Edward B. Tylor; 1871) said that culture is a complex whole which includes knowledge, belief, law, morals, customs, and any other capabilities and habits acquired by man as member of society.

In the opinion of Linton, R. (1945), culture is the configuration of learned behaviors and the results of behavior in which the component elements are shared and transmitted by certain community members.

### **3.1. Cultural Semiotics**

Cultural semiotics is a research of semiotics which defines culture from every perspective as a type of symbolic human activity, the creation of signs and the way symbolization is analyzed and categorized in certain classes in the hierarchical system. With postmodernity, metanaration is no longer integrated and thus grouping symbols in this postmodern era is more difficult and somewhat critical.

The term "semiotic culture" has been used from the start of Ernst Cassirer (1923: 29) who suggested describing several types of systems in "symbolic forms" and claiming that symbolic forms of society can shape their culture. Cultural semiotics is a sub-discipline of cultured semiotics.

According to Cassirer, he has two tasks:

- a. The study of systems of signs in culture (in the sense of Hender or Tylor) related to what they contribute to culture.
- b. The study of culture as a sign system is related to the advantages and disadvantages experienced by individuals in a particular culture.

The semiotic approach to culture competes with traditional procedures in the humanities, social sciences, and normative disciplines (Posner 1991: 371). Try to explain their results that can be given theoretically. Within this framework one can analyze cultural phenomena without relying on concepts that can cause problems such as "the human soul", "social roles", and also without using lists without theories about inappropriate phenomena, as often found in cultural history (Reckwitz 2000: 64).

And this is often associated with a particular nation, social class, ethnic group, or animal species. The word "culture" is now a general theory-based concept that no longer hinders the relational analysis of cultural phenomena in humans, animals and machines.

### **3.2. Culture and Symbols**

Geertz (1973: 87) who views culture as a symbolic system that has meaning, one symbol cannot be understood without other symbols. He sees

culture as a system of meanings and arenas of each system in culture that can be used to interpret and understand other systems that are important in the culture in question. Culture is a tool for analyzing studies consisting of interrelated elements, relationships between one another in an integral unit, operating or moving in a system. This cultural concept is understood as systemic, meaning which refers to the individual, social and cultural aspects of human life as an element that has a mutual guidance and energy function ( Suparlan, 1992: 23).

Elements that have a cultural basis include ideas, beliefs, values, customs that make them the overall configuration. And there are some basic cultural elements below:

a. Language

A group of words or ideas that have shared meanings and are shared with social situations is called language. Language is the entrance to a culture. Language is one of the assets of patterns, words, and sentences that socially, have certain meanings and terminology related to the same culture. Language is a communication source for sending messages from one person to another. And this is a method of shaping one's behavior and experience. Languages differ from one culture to another and are transmitted from one generation to another. Language can do our complex social activities. Language is the basis of culture towards the entrance of social life.

b. Symbols

Symbols are anything that is used to represent, express, and support an event situation. Culture and symbols have a close relationship. In the perspective of

symbols, culture is a symbol system. Symbols that are direct to guide our behavior and are also used to conduct an event in the past, present or future. Symbols are brief expressions of the identification of an object or situation.

### c. Norms

Norms as cultural elements are rules and guidelines that determine individual behavior. The norm for keeping someone within the limits of their society and culture, and this can give us boundaries about what must or may be done and what cannot be done. Which can shape our behavior and provide knowledge about right and wrong. Norms can be divided into:

#### 1) Folkways

Folkways is a simple customary way of people. These are normal actions and habits of people in a culture. Folkways is a way of behavior that is recognized or accepted. This is the pattern of behavior that one normally uses in daily life.

#### 2) Mores

Mores is a Latin word and the plural form of moslem which means custom or belief in accordance with an indigenous group. This is someone's "must" behavior. Mores refers to "what should and what should not." Mores is a serious norm but is informed like folklore. They have serious ties to the group violating customs to the social order. Punish may be formal and informal because it violates customs.



#### D. Value

All things that are important in everyday life become values. Origin is not biological but in the temporary social production that lives in a society with developing value. Values that depend on culture. Culture varies from society to society and thus values differ in each social situation. Values are what we like and what we will say in social life. Values are ideas and good thoughts from someone. Some of the values from generation to generation that we get from our elders, books, and parents. Culture is full of values and can transmit from one generation to another. When a natural object gets a meaning, then it can become a value.

#### E. Confidence

Every sect in a culture has a belief for cultural protection. This belief is responsible for fulfilling spiritual needs and desires. Muslim believe in God, Holly Prophet, The Day of Judgment, recitation of Holly Quran, Hajj etc. Sikh wear bangle in one hand, bear a long beard, keeping dagger. Cross for Christians and a necklace or a cotton thread around neck, the water of Ganges and are sacred for Hindu.

#### F. Cognitive elements

The cognitive elements of culture are those who, although an individual knows how to cope with existing social situations. How to survive, how to protect yourself from other types of natural disasters, how to travel and transportation, etc., is a practical knowledge created by a culture. Such knowledge is carefully thought out for each generation to generation.

#### 4. Marriage

Marriage is a form of noun from the basic word of marriage; the word comes from Arabic, the word *nikah* which means marriage agreement. Legalization of marriage A marriage usually occurs when a written document that records the marriage is signed. The marriage contract is conducted in accordance with the provisions of the law and religious teachings with the aim of forming a happy and everlasting family (household) based on The Godhead of the Almighty (UU. No 1. Tahun 1974).

Ramulyo (2010: 67) explains that, "marriage is a contract that unites men and women to become halal. And the essence of marriage is a mutual binding agreement between men and women voluntarily to realize happiness in the home".

According to Ihsan (2009: 72) explains marriage in an Islamic perspective that: Marriage is a contract or binding agreement between a man and woman to justify sexual relations between the two parties voluntarily and the willingness of both parties is a happiness in family life which includes compassion and serenity (Sakinah ) by the methods of Allah SWT.

According to Dariyo (2009: 85), "Marriage is a sacred bond between a partner of a man and a woman who has been stepped on or is considered to have reached an adult age". Marriage is considered a sacred bond (holly relationship) because the couple's relationship between a man and a woman has been legally recognized in religious law.

Ahmad and Heriyanti, defines "Marriage is a bond between men and women based on the agreement of both parties that includes relations with the

community in an environment where there are binding norms to justify the relationship between the two parties". This means that marriage here has a social pattern that is approved by which two or more people form a family. Or in other words marriage is the acceptance of a new status, as well as recognition of new status by others. In this case the legal aspect of marriage is said to be a contract, which is a noble engagement and agreement between husband and wife to form a happy home. With a legal contract in the eyes of Religion and the State, it will lead to the rights and obligations of husband and wife as well as protection and legal recognition of both Religion and the State.

It can be concluded that marriage is a binding ceremony of marriage vows that are celebrated or carried out by two or more people with the intention of formalizing marriage ties in accordance with religious norms, legal norms, and social norms. Legalized ratification of a marriage usually occurs when a written document that records the marriage.

## **5. Traditional Ceremonies**

A traditional ceremony is an activity carried out by a group of people at a certain celebration which is considered important by the community according to the customary rules and regulations in force in the community concerned, and a traditional ceremony is one of the nation's cultural assets that must be preserved because it contains values local culture. One of the important traditional ceremonies for Javanese people is the traditional Javanese marriage ceremony which contains many symbolic meanings about the noble value of married life.

According to Ariyonosuyono (1985: 423) Ceremony is a system of activities or a series of actions arranged by custom or law in force in a community that is associated with a variety of fixed events, which usually occur in the community concerned. In addition, the ceremony is also interpreted as a traditional party activity that is regulated according to customary rules or laws in force in the community in order to commemorate important events or others with the relevant customary provisions.

(Thomas Wiyasa Bratawidjaja, 2000: 9) Argues that: Various kinds of traditional ceremonies found in society in general and Javanese people in particular are a reflection that all plans, actions and actions have been regulated by a noble value system. These noble values are passed down from generation to generation. What is clear is that the system of values emitted through the traditional ceremonial system is a manifestation of the careful life of the Javanese in order to carry out work in obtaining both inner and outer safety.

### **5.1. Javanese Indigenous Marriage**

In Indonesia there are various kinds of tribes, customs and culture, one of which is the Javanese tribe. The Javanese tribe is one of the tribes that has a wide variety of customs and habits practiced by the community as a cultural heritage of ancestors which is continuously preserved to done until now. Customs are complex norms by which adherents are considered important in living together in the community.

Custom is a complex norm by adherents considered important in living together in the community. These customs are useful as guidelines for their behavior, and guidelines for controlling every human act or behavior. Therefore, the notion of customs and society itself is a place of culture. Culture as knowledge gained by humans is used to interpret experience and lead to behavior.

These customs are useful as guidelines for his behavior, and guidelines to control every act or behavior of humans. Therefore, the understanding of customs and society itself is a cultural container. Culture as knowledge acquired by humans is used to interpret experiences and give rise to behavior ( Koentjaraningrat, 2001: 14).

## **5.2. The Javanese Marriage Concept**

Culture as a result of human creativity, taste and intention has an important role in human life. Culture is also interpreted as a manifestation of the life of every person and every group of people, where humans do not just live in the midst of nature, but try to change that nature. In the sense of culture there is also tradition, which is the inheritance of various norms, customs and norms. Marriage is part of culture because it is the work of humans in the context of community life which is the property of humans.

According to (R. Srisupadmi Murtiadji and R. Suwardanidjaja, 2012: 6). Marriage is a big and important event in the history of one's life. Therefore, marriages are celebrated with a series of ceremonies that contain noble and sacred cultural values. People are not afraid to devote all their energy, sacrifice a lot of time, and incur huge costs to hold this festive ceremony.

Marriage for the Javanese is something sacred and is considered very important because in the implementation of the marriage is full of rituals that when examined have many meanings that can be interpreted as an embodiment of prayer so that the bride and groom always get the best things in the ark of the household.

As explained in (Depdikbud, 1977: 187): In the wedding ceremony various Javanese traditional elements met each other, including religious elements. This marriage is an important phase in the process of human integration in a sacred natural order. It is said by people, that marriage is covering up the old standard of living and opening up a new standard of living. This process is not only experienced by individuals, but also sometimes becomes a shared responsibility for the whole community.

Javanese are known as the largest population in all of Indonesia. On almost every island in Indonesia, there are people with Javanese ethnic groups. Besides being known for having a friendly personality, Javanese people also have an extraordinary history and tradition, as well as other tribes. This is evidenced by the many types of dance, music, traditional houses, and Javanese ceremonies that make Javanese known throughout the world. The Javanese have several types of traditional Javanese ceremonies. Especially in Javanese wedding ceremonies where there are various processes, be as follow:

- a) Ngelamar
- b) Sesorahan
- c) Pasang Tarub
- d) Kembar Mayang

- e) Tuwuhan
- f) Siraman
- g) Paes
- h) Dodol Dawet
- i) Potong Tumpeng
- j) Pungkasan
- k) Midodareni
- l) Temu Manten (Panggih)

## 6. **Temu Manten**

Temu Manten is one of the Javanese wedding ceremonies of several other processional series. Temu Manten (Panggih) can be said to be the highlight in a series of wedding ceremonies. In marriages in several parts of the archipelago, the procession is generally carried out after religious ceremonies. Temu Manten (Panggih) is a procession of traditional Javanese meetings between men and women after being officially married in religion. The Temu Manten (Panggih) Ceremony can only be held after a religious marriage, and not vice versa. In the procession of "Temu Manten", the ritual is performed beforehand "Iring-Iringan".

This procession is usually attended by family and invited guests. The unique series of rituals of the Javanese Traditional Wedding Ceremony is not just a traditional procession but can also attract attention so that it can entertain the invited guests. There are several rituals carried out in the Temu Manten (Panggih)" ceremony:

a. Balangan Gantal

Balangan Gantal is a procession in symbolizing the two couples throwing love at each other namely gantal (betel leaf which is rolled with stuffing areca nut flowers, whiting, gambier, black tobacco). Throwing Gantal is done as a meeting of couples between women and men who have been bound and united with the sacred thread of love. In the Gantal procession, they will see whether the bride and groom can throw the Gantal correctly towards his partner.

b. Wiji Dadi (Wijikan)

Wiji Dadi is the process by which the groom stepped on raw eggs until they break which means that the couple can have advanced thinking, and can be responsible for building a prosperous family both physically and mentally.

After the procession of stepping on raw eggs, the bride sat cross-legged to clean the groom's dirty feet with water that had been given a variety of flowers (setaman flowers). This procession has meaning:

- 1) symbolizes the promise of the wife's loyalty to her husband.
- 2) Removing obstacles so that the goal to go to a happy family is kept away from difficulties and danger.

c. Sindur Binayang (Kirab)

Sindur Binayang procession in which the bride and groom stand in line and hold each other with their pinky fingers until they reach the pelaminan chair,



which means the couple promises to stay together through family life in joy and sorrow until the end of life.

Next, the father of the bride puts the Sindhur shawl on the bridal couple where they cover the wedding couple's shoulders and guides bridal couple go to the pelaminan chair, by having the meaning of describing the Javanese people prayer so that one day the bridal couple will live a full family life with be careful, calculation, accuracy, and thrifty. And a mother who accompanies from behind the bridal couple holding both of their shoulders on the way to the pelaminan chair, which has the meaning of encouragement that if later they encounter obstacles or difficulties in family life, the couple will not be easy to get discouraged but keep the spirit of repairing again.

#### d. Tanem Jero

Tanem Jero is a procession that is done after the bridal couple sit in the pelaminan chair, and the bride's father holds their shoulders which symbolizes the sincerity of their parents over the desire of the bride and groom to build a life together. And has a meaning where the couple has been "planted" to become an independent couple so that one day they can bear sweet fruit which is to form a family with happy offspring.

#### e. Kacar- kucur (Tampa Kaya)

Kacar-Kucur (receiving the results) in this procession the groom carries a Tampa Kaya that contains (a mixture of seeds, rice, glutinous rice, flowers, and coins) and the groom carefully and gradually pouring the contains of woven

pandanus mats onto a wrapping cloth placed on the bride's lap. The contains whole Tampa Kaya is carefully repackaged by the bride, so that no one is scattered In the procession it means the meaning of husband's responsibility to work and provide welfare to his family, and the wife is obliged to manage her husband's hard work carefully, smart, and economically for family welfare.

f. Dulangan (Dhahar Walimah)

The Dulangan procession is carried out by the bridal couple carrying a plate containing yellow rice and side dishes. At the same time they feed each other their paired rice. This procession has the meaning of determination the heart of bridal couple, that the heavy obstacles of family life will be faced and served together. This procession also illustrates the harmony of husband and wife that will bring happiness in a family that is built.

g. Ngunjuk Rujak Degan

Ngunjuk Rujak Degan Procession is a drink made from water and young coconut meat mixed with brown sugar. The young coconut fruit is taken from the coconut tree that is bearing fruit for the first time. With the meaning of the hope of Java people that the bride and groom will soon be given a child who will be a rope of love for their parents. And taken from coconuts fruit because coconut trees do not have branches, which are expected by Javanese people is so that the bridal couple do not branch off in their life goals but only one goal, namely the welfare of their families.

#### h. Mapag Besan (Mertui)

Mapag Besan is a procession of welcoming the arrival of the parents of the groom to see their son who has become a bridal couple and welcomed by the parents of the bride on the pelaminan chair. After that each parent sits next to the bridal couple. The bride's parents sit next to right of the wedding couple, while the groom parents sit next to the left of the wedding couple.

#### i. Sungkeman

Sungkeman is the last procession of Temu Manten, the bride and groom asking for blessings to all parents who have sat in a row. The event for the blessing of all parents is done by sitting crouching, even to walk or shift must be done in a crouching position. Sungkeman means that the bride and groom are respectful to their parents and obedient to the parents and do not dare to against.

## **B. The of Previous Related Studies**

In this study not using semiotic cases as a topic. Previously there were several studies that observed about semiotics. In this section, the author summarizes some previous studies that discuss semiotics and will be compared with this study.

The first study "Analysis of Solo Bhasahan Semiotics as Traditional Javanese Clothing" by Annisa Dewi Febriyandini (2018, Gadjah Mada University) used three signs in her research namely icons, symbols and indexes by Peirce's theory to analyze the symbols that occur in the Solo Bhasahan. The results of this study indicate that there is a meaning contained in each of the three elements of Solo Bhasahan in the semiotic aspect. This research bears little resemblance to the research that I did because the object of the research was from the aspect of Javanese culture, in using the three signs of Peirce's theory to analyze data using a semiotic process namely triadic.

The second research is "A Study on Contemporary Culture in Indonesia Through Semiotics Perspective" by Rizal Mustansyir (2017, Gadjah Mada University), In this study Rizal Mustansyir uses philosophical analysis in contemporary cultural phenomena in Indonesia from a semiotic perspective based on the understanding of signs, but he does not explain clearly what semioticist model he is analyzing.

The third study was "Semiotics of the Pir-e Shaliar Ritual Ceremony in the Hawraman Cultural Landscape" by Yousef Hamejani, Qader Bayzidi & Jalil Sahabi (2019, Azad Islamic University). In this study, there is the use of triadic by

Peirce's theory in discussing the research problem. From the results of these studies indicate descriptively and tables. This research can also be understood clearly and easily even for the scope and limitations that are quite broad. In this study using the same part of Peirce's semiotic theory as mine, even this study has a different object, and the limits that cover this research are broader than my research. So, this study analyzes all aspects of the Pir-e Shaliar Ritual Ceremony in the Hawraman Cultural Landscape using the triadic part by Peirce's theory.

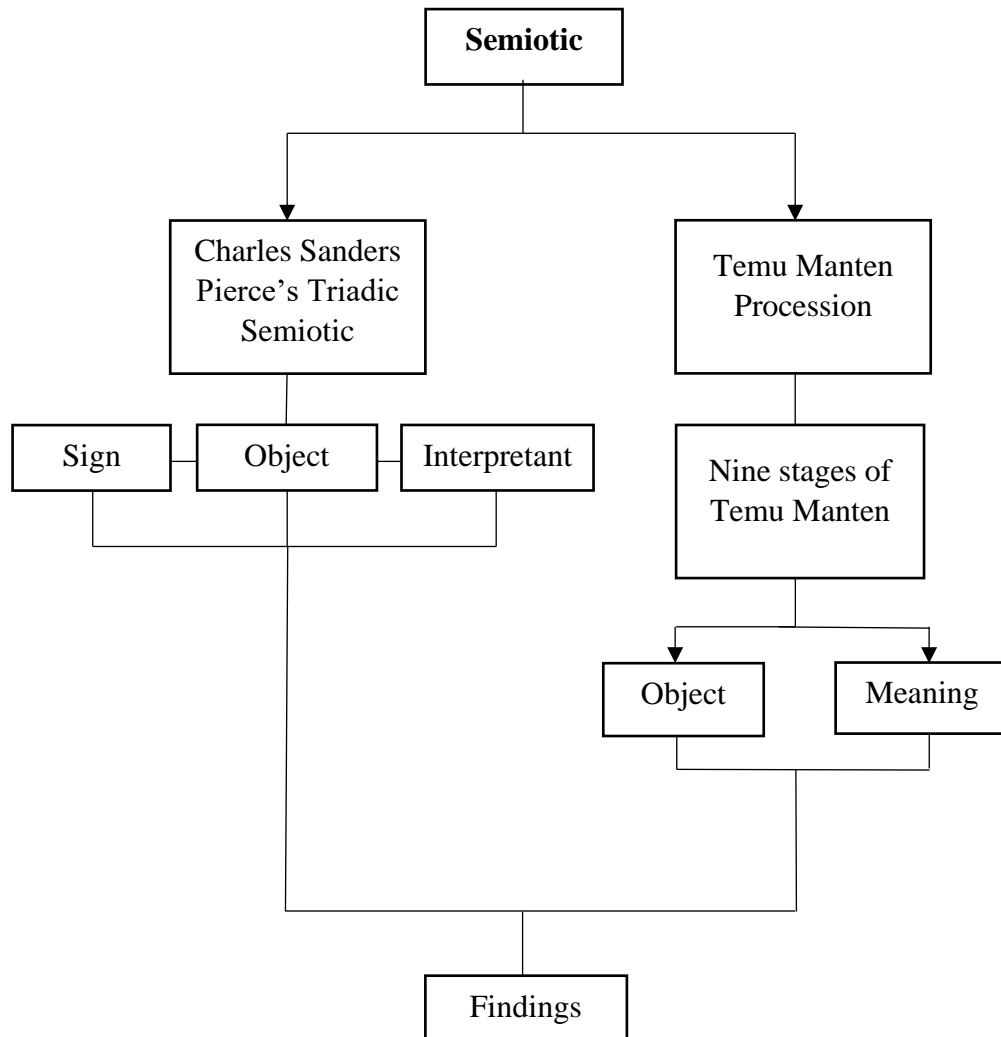
From the three previous researchers, there are several comparisons that will distinguish my research from the others. The first and third use the same theory, Peirce, even they also use different elements from Peirce's model in analyzing the problems contained in their research. But the second study did not clearly say which theory he used in his research, and the results of the study showed that he mixed Saussure and Peirce's theories, and that was quite confusing to the readers. From the above research, previously showed that they are dominant using Peirce's theory.

Previous studies have a similar case with this research, by showing that research on semiotics has several different theories to be able to analyze symbols in semiotic research objects. This research also shows that various forms of symbols can be advantageous for this research to carefully use semiotic theory that is suitable for use.

### C. Conceptual Framework

Diagram 2.3.

Conceptual Frameworks



This study aims to determine the symbols, meanings and signs in Javanese wedding ceremonies and to determine the relationship of variables that may be owned for representation and therefore the image or object cannot be understood as a one-way process from an image or an object to an individual but has the

result of a lead relationship complex feedback between individuals, images or objects and other factors such as culture and society in Javanese wedding ceremonies.

Our lives are surrounded by signs in various meanings and meanings in it, and in the Javanese wedding procession there are various processions and symbols in it that are so many meanings unknown to most people whose cultures are different and living side by side with the Javanese people.

Charles Sanders Peirce added signs or what is known as triadic concepts. This study tries to find out whether this research supports the realization of the relationship between semiotics and culture through Javanese wedding ceremonies. There is a triadic model by Peirce which consists of; representamen, objects, and interpretants. In this study, researchers will analyze the meanings and values of symbols and the types of meanings and signs referred to in Javanese wedding ceremonies using the triadic model by Pierce.

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. The Research Design**

The descriptive qualitative method was applied in this research. This research method is focused on the intended meaning of the object and sign in the values contained of Temu Manten procession in the Javanese Wedding Ceremony with using the model Peirce's triadic.

Choosing qualitative research because this study is very suitable for semiotics as a study of meaning and does not have to use numbers. With a real picture, the researcher is easier to deduce the results of the research.

#### **B. The Source of Data**

This research data was obtained from the made direct observations on 1 August 2020, by seeing the Temu Manten procession in one of the Javanese Traditional Wedding Ceremonies held in Kisaran, Dusun 2B, Sei Silau Timur Village, kec. Buntu Pane, Kab. Asahan, and interviewed sources from Javanese elders as informants; Mr. Suparjo (67) to be able to find out about the symbols contained of Temu Manten procession in the Javanese Wedding Ceremony.

#### **C. The Techniques of Data Collection**

The data collection techniques in this study were carried out using the following methods:

1. Observation



Observation techniques are used to explore the data sources needed to complete the data in the form of events, places or locations, objects, and recorded images. Observations were made by researchers by going directly to the field to get information, descriptions and explanations of the meanings, signs and symbols contained in the Javanese wedding ceremony held in Dusun 2A, Desa Sei Silau Timur, Kec. Buntu Pane, Kab. Asahan. The descriptions and information obtained are then analyzed, interpreted, and concluded. To obtain data, the researcher as an observer directly saw the activities carried out on the theme raised from this study.

## 2. Interview

Interviewing informants by writing down all data and everything related to research problems, listening to what the informant said so that mistakes do not occur and recording what the informant said

## 3. Documentation

In this study the researchers collected data by looking back at the literature or documents obtained in the form of writings, recordings, and photos of documentation relevant to the theme raised in this study. The documentation method is used to complement the data obtained from observations and interviews.

Descriptive qualitative research was conducted by going directly to the field in finding data sources. Researchers collect data and information through interviewing, watching, taking notes, and documentation.

#### **D. The Techniques of Data Analysis**

The technique of data analysis used in this research was qualitative data analysis techniques (Miles & Huberman, 1992: 16). The steps consist of three streams of activities that occur simultaneously, namely:

##### **1. Data Reduction:**

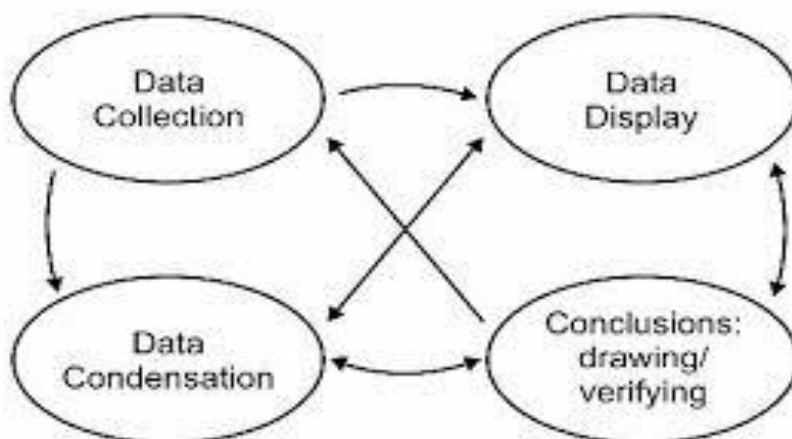
The process of selecting, focusing on simplifying, abstracting, and transforming raw data that emerged from written records in the field. Data reduction takes place continuously during the qualitative research. During data collection, the next stage of reduction takes place (summarizing, coding, browsing themes, creating clusters, creating partitions, creating memos). Data reduction is a form of analysis that sharpens, classifies, directs, removes unnecessary, and organizes data in such a way that final conclusions can be drawn and verified.

##### **2. Data Display:**

The process of presenting as a structured set of information that allows for better conclusion and action and is the main way of valid qualitative analysis, which includes: various types of matrices, graphs, networks and charts. All of them are designed to combine organized information in an easy form. Thus the analyzer can see what is going on, and determine whether to draw the correct conclusions or to continue to carry out the analysis according to the suggestions narrated by the presentation as something that might be useful.

### 3. Data Conclusions

The final part of the research is to provide a brief summary of the research and to examine the data collected for analysis in verifying the correctness of the data. The final verification process, which is a review of field notes, means that the meanings that emerge from other data must be tested for their validity, robustness, suitability, and validity. The final conclusion does not only occur during the data collection process, but needs to be verified so that it can be truly accounted for. Schematically, the data analysis process uses the interactive data analysis model Miles and Huberman can be seen in the following chart:



Bagan 2 : Miles and Huberman's Interactive Data Analysis Model

## CHAPTER IV

### DATA AND DATA ANALYSIS

In this chapter on the results of research and discussion, various things will be described regarding the results and discussion of the research in the form of semiotic analysis. These findings are used as a description of the data taken from the Temu Manten Procession at the Javanese Wedding Ceremony as well as discussion of arguments and further interpretations given from the findings. In this part of the research the writer shows the results obtained from research on semiotic analysis in the Temu Manten procession.

#### A. Data

After applying the technical steps in collecting data carefully to find out the object in the Temu Manten procession in the Javanese Wedding Ceremony as data, the writer found nine object contained in the Temu Manten procession. The details of the data are shown as follows:

Table 4.1.

The Objects and Signs in the Temu Manten procession

No	Object	Sign
1.	Balangan Gantal	Betel Leaf
		Areca Fruit
		Lime Betel
		Black Tobacco
		Lawe Thread
2.	Wiji Dadi	Raw Eggs
		Setaman Flower Water

3.	Sindur Binayang	Sindur Shawl
4.	Tanem Jero	–
5.	Kacar-Kucur	Pouch Sindur
		Grains
		Yellow Rice
		Setaman Flowers
		Coin
6.	Dulangan	Yellow Cone- Shaped rice
7.	Ngunjuk Rujak Degan	Young Coconut Shaved Water
8.	Mapag Besan	–
9.	Sungkeman	–

## B. Data Analysis

In the findings of this research, data has been obtained that there are nine symbols of the Temu Manten Procession in a Javanese Wedding Ceremony. The data that has been found will be analyzed with Peirce's semiotic concept using a triadic model which includes representation, interpretant and object components. This can help researchers in knowing the meaning and value obtained from each symbol in the Temu Manten Procession and how the meaning of these symbols can be realized.

## 1. Balangan Gantal

Balangan Gantal is one of the Temu-Manten processions, which symbolizes the bond between lovers. Balangan Gantal comes from the Javanese language, namely Balangan which means throwing while Gantal means betel leaf which is rolled with a piece of areca nut, and tied with lawe thread. Lintingan gantal is made many as 6 pieces in Javanese custom, each bride the right to throw the gantal 3 times.

Table 4.2.

Balangan Gantal in The Triadic analysis

No.	Object	Sign	Interpretant
1.	Balangan Gantal	Betel leaf	Meet and unite both partners
		Areca fruit	
		lime betel	
		Black Tobacco	
		Lawe thread	The Binder of Love

### Meaning:

In Javanese culture, Balangan Gantal is a reflection of the bride and groom throwing love. Gantal itself means as a symbol of the meeting between the bride and groom who has found a soul mate, and is bound by a sacred thread of love. The procession begins with the bride and groom walking in opposite directions accompanied by two relatives who flank the bride and groom respectively. Then at a distance of about 2 meters the bride and groom stopped, and threw a Balangan

Gantal where the groom had the first turn to throw the Gantal, then the bride replies until Gantal which is owned by both of them runs out.

Balangan Gantal are thrown to the same area of the body, namely the forehead, chest and knees. This area of the body has a special meaning, the throw of the Gantal from the bride which is directed at the groom's knee is called the Gantal "gondangkasih" in the form of hope that the husband will be able to protect, well as the embodiment devotion to her husband. On the other hand, the balangan Gantal that the groom throws on the bride's chest is also known as the Gantal "gondangtutur", which symbolizes that the groom has taken the love of his partner. At the same target, the bride to the chest of the groom also has a meaning as the hope that the love of the groom will always grow in his heart. The throwing Gantal at towards the bride's forehead means the hope that the bride will be able to strengthen her mind and logic because it is generally known that most women think based on feelings, so that in the future it is expected that logic and clear mind will take precedence.

## **2. Wiji Dadi**

Wiji Dadi, which means stepping on an egg, is a ritual where the groom takes off his sandals and breaks a chicken egg by stepping on the egg which is placed on a tray that has been sprinkled with a mixture of pandan slices and jasmine flowers with the soles of his feet, followed by the bride washing the groom's feet using water that is contains flowers. This ritual is also known as ranupada. In Javanese, "ranu" means water and "pada" means feet, so if interpreted completely,

the ritual ranupada means washing the feet. In this context, the feet in question belong to the groom who was washed by the bride.

Table 4.3

## Wiji Dadi in The Triadic analysis

No	Object	Sign	Interpretant
1	Wiji Dadi	Raw Eggs (The groom steps on a raw egg)	Ready to be the head of the family and ready to be responsible
		Setaman Flower Water (Washing husband's feet)	The form of a wife's devotion to her husband

**Meaning:**

Wiji Dadi or what is commonly called the stepped-on egg ceremony is one part of the Javanese traditional wedding ceremony. This activity can be interpreted as the groom's readiness to become the head of the family and ready to give offspring and the bride's willingness to serve her husband. In this newly formed household, it is hoped that good results will also be obtained including the offspring. The stage of the implementation begins when the groom's feet enter a rectangular box that has been given slices of pandan leaves mixed with jasmine flowers and steps on egg, which will then be washed with Setaman flower water. At least three times the bride will wash the Setaman flower water on the feet of the groom. Followed by wiping the feet with a small towel to dry. After it's over, the bride joins her two palms and prostrates to the groom as her devotion. The



groom, who has put on his sandals, then helps his partner to stand up. This is a symbol of protection from a husband to his wife.

### 3. Sindur Binayang

Sindur Binayang, namely the father of the bride draping the sindur cloth to the shoulders of the bride and groom and leading the bride and groom to the wedding chair, the couple walking behind the father of the bride, while the mother of the bride walks behind the couple by holding their shoulders of both partners.

Table 4.4

Sindur Binayang in The Triadic analysis

No	Object	Sign	Interpretant
1	Sindur Binayang	Sindur Shawl	The union of two elements (Mind and Heart)

#### Meaning:

Sindur Binayang is a tradition where the father of the bride walks in front of the bride and groom to deliver the two partners to the bridal chair using a cloth called Sindur, which means that the father is an emulated figure, always guiding his children to happiness (Ing Ngarso Sung Tuladha). The bride and groom are in the middle which has meaning in the desire to build a household (Ing Madyo Mangun Karso). And the mother of the bride is behind the bride and groom holding the shoulders of both of them, which means the mother is a supporter who always encourages the happiness of her child (Tut Wuri Handayani).

While the Sindur Cloth is a red-and-white scarf which means the union of the two elements of heart and mind, father and mother, courage and holiness, etc. Named Sindur is taken from the word Sin = isin (shame) Dur = mundur (step back) which means; isin mundur (shame to step back), That the purpose of marriage must go forward and think ahead to continue a better generation life.

#### 4. Tanem Jero

Tanem Jero is a procession where the father of the bride gives advice in front of the couple while standing and is continued by inviting the two couples to sit on the bridal chair while holding and patting the shoulders of both partners. Then give blessing and give permission to let both partners become husband and wife.

Table 4.5  
Tanem Jero in The Triadic analysis

No	Object	Sign	Interpretant
1	Tanem Jero	–	Give blessings and Independent Spouse

#### Meaning:

The Tanem Jero procession, after arriving in front of the bridal chair, the two couples still stand side by side with their backs to the bridal chair or facing the invited guests. Then the procession can be carried out after the father of the bride turns to face the two couples, then holds the shoulders of both partners, and in the presence of the mother of the bride. Then the father of the bride sits the two couples into the bridal chair while holding and patting the shoulders of the bride and groom to bless the couple. This procession has meaning that the bride and

groom have been “planted” to become an independent couple so that one day they can bear sweet fruit, namely forming a family with happy offspring.

## 5. Kacar Kucur

Kacar kucur is also called Tampa Kaya, an activity where the groom pouring everything of the pouch or container to the bride who is ready to receive it with a special cloth until the contents of the pouch run out. These bags usually contain coins, whole grains, yellow rice, and sritaman flowers which are agricultural products. Then the bride ties the special cloth at all four ends and then give it to the mother of the bride or the elder who represents it. After being taken by the mother, then kacar kucur is poured into a container called klemuk. Klemuk is a container made of clay and looks like a pitcher. Klemuk used there are two alias pairs. And the klemuk contains yellow rice, kluwak, candlenut, gepak jendhul, chicken liver, and the like all mixed together.

Table 4.6

### Kacar-Kucur in The Triadic analysis

No	Object	Sign	Interpretant
1	Kacar-Kucur	Pouch sindur	Prosperity, the responsibility of the husband in providing for the family, managing, maintaining, being careful.
		Grains	
		Yellow Rice	
		Setaman flowers	
		Coin	
		Woven Mat / white Cloth	

**Meaning:**

The procession of Kacar Kucur symbolically pouring out the contents of the pouch which is the produce of the land, shows the meaning of responsibility as a husband by meeting the needs of his family and providing his income to the wife, while the wife receives with a white cloth placed on an old mat that is placed on lap and accept happily. What this means is that the wife will become a good housewife and take care of her husband's gifts, and the wife must also be clever in managing and managing it so that it is not wasteful or scattered so that all needs can be fulfilled. In this procession the groom carefully and gradually pours the stuffing of Kacar Kucur then the wrapping cloth that is placed on the bride's lap is carefully tied by the bride, so that no one is scattered.

The produce of the land in the form of seeds such as rice, corn and peanuts itself are the main ingredients. To create a family, it is necessary to guarantee the basic needs in the form of rice.

The meaning of coins in this procession is a tool used by a person to make ends meet. People are looking for money to fulfill their daily needs which always develop from time to time.

**6. Dulangan**

Dulangan or also known as dahar klimah is a procession of feeding each other between the two couples in the form of Nasi tumpeng or yellow rice which is done three times. The groom makes three small rice fists from Nasi tumpeng or yellow rice and places them on a plate that is held by the bride, then the bride and

groom feed each other. The Dulangan procession is the couple's determination to become one family (husband and wife).

Table 4.7

## Dulangan in The Triadic analysis

No	Object	Sign	Interpretant
1	Dulangan	Yellow Cone-shaped rice	Harmony, Happiness and Love

**Meaning :**

Dulangan is a wedding procession where the bride and groom feed each other. Dulang has the meaning of the couple's resolve in the household. The ritual of feeding each other is done three times as a symbol that both partners will always help each other as well making love to each other until old. This ritual also describes the harmony of husband and wife that will bring happiness to the family he is building. The bride and groom feed each other, it is figuratively in blend make love between the two (sexual symbols). In the dulangan ceremony there is the meaning of the speech adiluwih (one thousand adiluhung advices) which is symbolized by nine tumpeng which means:

- a) Tumpeng Tunggara : To always remember the one who gives life.
- b) Tumpeng Puput : Dare to be independent.
- c) Tumpeng Bedhah Country : The union of men and women.
- d) Tumpeng Sangga Sky : Filial iety to parents.

- e) Tumpeng Kidang Soka : Become the big from small
- f) Tumpeng Pangapit : Joy and sorrow is the authority of God Almighty.
- g) Tumpeng Manggada : Nothing in this world is eternal.
- h) Tumpeng Pangruwat : Be devoted to your in-laws.
- i) Tumpeng Kesawa : Advice to work hard.

To initiate the dulangan procession, the bride and groom first carry out a procession of dulangan pungkasan or the last bribe from the parents. This procession is a sign of the end of the parents' obligations to provide for their children.

In Javanese weddings, dulangan is an important advice for the bride and groom to navigate the married life, especially when a couple experiences conflicts that require maturity to resolve. Dulangan means, married couples must work together so that the marriage relationship lasts. In addition, the dulangan also indicates cohesiveness, so that the two also have a sense of togetherness and sharing. It is also a symbol of mutual help and harmony, which is expected to last until old age, even to until a closing eye.

## **7. Ngunjuk Rujak Degan**

Ngunjuk Rujak Degan is a procession where the bride and groom's and parents bride taste Rujak Degan, which is a drink for the bride and groom and is drunk with the whole family. This drink is made from young coconut water and shavings of young coconut mixed with brown sugar, so it tastes sweet and fresh.

Table 4.8

## Ngunjuk Rujak Degan in The Triadic analysis

No	Object	Sign	Interpretant
1	Ngunjuk Rujak Degan	Young Coconut Shaved Water and Brown Sugar Mix.	Harmony and Togetherness

**Meaning:**

The procession of Ngunjuk rujak with this begins with the father of the bride tasting the rujak degan which is fed by the mother of the bride. Then the father feeds the groom while the bride is fed by the mother. Then the whole family tasted the fresh drink made from shaved young coconut mixed with brown sugar to make it feel fresh. The procession of Ngunjuk Rujak with this meaning shows harmony and togetherness, that all sweet things are not enjoyed alone, but must be shared and felt together with the whole family.

**8. Mapag Besan**

Mapag Besan or also called picking up besan is the process of picking up the parents of the groom by the bride's family. The new besan is picked up at the end of the Javanese traditional wedding ritual sequence because the groom's parents are not allowed to attend the panggih procession until the ngunjuk rujak degan ceremony.

Table 4.9

## Mapag Besan in The Triadic analysis

No	Object	Sign	Interpretant
1	Mapag Besan	–	Harmony and compactness

**Meaning:**

Mapag besan is the process of picking up the parents of the groom (besan) by the bride's family. Mapag besan means harmony between the big families of the two brides.

**9. Sungkeman**

Sungkeman is the last ritual of the temu manten procession of Javanese wedding ceremony where the bride and groom kneel or squat in front of their parents, worshipping. Praying prostration to both parents as a sign of filial piety to parents who have raised and educated them to adulthood, apologies for any mistakes, and ask for prayers and blessings so that one day they become a happy family.

Table 4.10

## Sungkeman in The Triadic analysis

No	Object	Sign	Interpretant
1	Sungkeman	–	Devotion and respect



**Meaning:**

Sungkeman has a symbolic meaning, namely a sign of the child's devotion to parents who have raised him to adulthood, the child's request to parents to be forgiven for their mistakes and asking for blessings so that in fostering a household ark can be happy and prosperous. The groom takes off the keris, which is a symbol of the strength he wears when he sungkeman, this has a symbolic meaning of respect for the parents, and no matter how big the rank or strength the child has, it cannot be shown the parents.

**C. Findings**

Based on the data analysis above, several findings can be stated as follows:

1. There are several signs in the 9 objects of the Temu Manten Procession in the Javanese Marriage Ceremony, whose meanings can be interpreted.
2. The intended meaning of the Temu Manten Procession is a form of ritual in Javanese customs that describes the readiness of a married couple to face obstacles and challenges in a new life in the household to become a prosperous and happy family. Balangan Gantal is meaning of sign in the meeting and unifying couples in love. Wiji Dadi has two rituals, the first is stepping on an egg which symbolizes the readiness of a groom to become the head of the family and to be responsible, the second is the ritual of washing the groom's feet which sign in the devotion of a wife to her husband. Sindur Binayang is symbolized as the union of two elements, namely Heart and Mind. Tanem Jero is defined as the blessing of parents to their children and becoming an independent couple. Kacar Kucur symbolizes the prosperity and responsibility of the husband in supporting

his family and the wife who is careful in managing the results of her husband's hard work properly. Dulang is defined as harmony, happiness and love. Ngunjuk Rujak Degan means harmony and togetherness. Mapag Besan which object harmony between two large families. Sungkeman is an object of devotion for a child to parents and asks for the blessing of both parents of the partner.

#### **D. Discussion**

From the results obtained in this study it is known that the Temu Manten Procession has the desired value and meaning of each sign contained in each ritual. These signs can be analyzed using Peirce's triadic concept. The existing sign has its own elements to analyze. Temu Manten is one of the Javanese traditional traditions that is held during wedding ceremonies. This ceremony aims to get blessings from God in starting a new stage of life in a family. The meaning of signs in the Temu Manten procession has values that will be used as the basis for starting a new life. Temu Manten is one of the Javanese traditional wedding ceremonies in Javanese traditional traditions that must be preserved. How to preserve it through generations. The younger generation, especially the Javanese, must learn to know the values and meanings obtained from each Javanese tradition to preserve Javanese culture, such as through this research on Temu Manten. The values contained in the meaning of the sign of the Temu Manten Procession have a deep philosophy and message that can be applied in everyday life. The procession not only teaches us how to have a relationship with society but also with God.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Having analyzed the data, conclusions can be drawn as in the following.

1. There are 9 Temu Manten processions in the Javanese wedding ceremony which have meaning. The analysis was carried out by the author through the semiotic approach of Peirce's triadic concept which emphasizes the relationship between objects, signs and interpretants that can produce meanings and values that occur in the Temu Manten procession. In this case, it shows that the meaning contained in objects and signs in the Temu Manten Procession is one form of ritual in the Javanese Wedding Ceremony which describes the readiness and confidence of the couple in facing obstacles and problems in a new life.
2. The meaning contained in objects and signs in the Temu Manten procession is in the form of gratitude to Allah SWT, and has value and advice for the bride and groom. The procession is also a prayer that contains a request for health, safety, happiness, and glory for the bride and groom in living a new life.

## **B. Suggestions**

In relation with the conclusions, suggestions can be staged as in the following.

1. Based on the findings and discussion of this research, the writer would like to suggest to readers or other writers who are interested in analyzing signs in a cultural ceremony to get to know the meaning of semiotics by Peirce and other experts, so that they can study semiotic theory in depth in order to get meaning most obvious of any sign expressed in a traditional ceremony.
2. Other writers can also select other semiotic objects for analysis, such as posters, magazine advertisements, politicians' banners, or even other signs or object that are featured in every routine of daily life or other traditions from various cultures. It seems normal, but not everyone understands what is meant, and that is one of the causes of misunderstanding the placement of signs. These variations can also provide a better understanding of signs in semiotics and provide diversity in tertiary research.

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## APPENDIXES

### APPENDIX 1. Data of intended object in the Temu Manten procession.

Data 1. Javanese terminologies in the Temu Manten

No	Javanese	Bahasa	English
1.	Balangan Gantal	Gulungan Daun Sirih	Betel Leaf Rolls
2.	Wiji Dadi (Ngindak Endog)	Menginjak Telur	Stepping on the Egg
3.	Sindur Binayang	Mengantarkan Pasangan Pengantin Dengan menggunakan Kain Sindur	Delivering the bride and groom using Sindur fabrics sit
4.	Tanem Jero	Menanam (Mendudukan) Pasangan ke kursi Pengantin (Pelaminan)	Planting (Occupying) Couples to the Chair of the Bride (Pelaminan)
5.	Kacar-Kucur	Menuangkan Isian hasil bumi dari dalam kantung sindur.	Pouring the filling of the produce from the sindur pouch .
6.	Dulangan	Pasangan yang saling memberi suapan	Couples who give each other bribes
7.	Ngunjuk Rujak Degan	Pasangan yang Saling memberi minum (air Kelapa Muda)	Couples Who Give One Another Drink (coconut water)
8.	Mapag Besan	Menjemput orang tua	Pickup (meeting) the

		Pengantin Pria	parents of the groom
9.	Sungkeman	Sujut Meminta Maaf dan Meminta Restu	Prostration Apologies and asks for blessing

Data 2. Javanese terms in the signs of objects in the Temu Manten Procession

No	Signs	Bahasa	Intended Meaning
1.	Betel Leaf Areca Fruit Lime Betel Black Tobacco Lawe Thread	Menyatukan Pasangan Kekasih	Putting together a couple of lovers
2.	Raw Eggs	Tanggung Jawab	Responsible
3.	Setaman Flower Water	Pengabdian dan dedikasih	Devotion and dedication
4.	Sindur Shawl	Siap Melangkah Dalam Menjalani Kehidupan Baru	Ready to take steps in living a new life
5.	Pouch Sindur Grains Yellow Rice	Rasa syukur, Kekayaan, Kemakmuran,	Gratitude Wealth Prosperity



	Setaman Flowers Coin Woven Mat / White Cloth	Kesejahteraan	Well-being
<b>6.</b>	Yellow Cone- Shaped rice	Kedamaian dan Cinta	peace of love
<b>7.</b>	Young Coconut Shaved Water	keharmonisan dalam keberagaman	Harmony in Diversity

**APPENDIX 2.** Photos in the Temu Manten procession

**Balangan Gantal**



## Wiji Dadi



## Sindur Binayang



## Tanem Jero



## Kacar Kucur



## Dulangan



## Ngunjuk Rujak Degan



## Mapag Besan





## Sungkeman



### **APPENDIX 3. Interview**

#### **Interview Transcript**

**Researcher** : mbah saya dari mahasiswa UMSU medan ingin bertanya mengenai tradisi temu manten, itu tradisi semacam apa boleh dijelaskan?

**Informant** : Temu manten itu ya upacara perayaan pernikahan yang dibuat sama orang jawa.

**Researcher** : Dalam rangka apa perayaan itu diselenggarakan?

**Informant** : Temu Manten dilakukan untuk mewujudkan rasa syukur kepada gusti Allah sembari keinginan si pasangan untuk disatukan menjadi pasangan yang sah dan selalu dalam keberkahan serta perlindungan.

**Researcher** : Dalam Temu Manten sendiri ada tahapan apa saja yang harus dilakukan mbah?

**Informant** : Upacara itu ada yang namanya balangan gantal, lintingan daun sirih di isi kapur sirih, cuilan buah pinang sama tembakau, di ikat gaweh benang lawe. Setelah itu dilanjutkan ngindak endog (wiji dadi), siap itu prosesi sinduran (sindur binayang) nganter pengantin ke pelaminan, barulah tanem jero, dudukan pasangan pengantin nang kursi singgah sana, dilanjut sama kacar kucur, lalu dulangan berbarengan sama ngunjukan (Ngunjuk Rujak Degan) yang berarti minum, setelah selesai baru acara mertui (mapag besan) penjemputan besan, baru setelah duduk semua di pelaminan trakhir yo sungkeman, jalok restu kambe orang tua sambil jalok ijin atas kesalahan yang pernah di gaweh.

**Researcher** : Lalu mbah dalam prosesi balangan gantal itukan pasangan pengantin saling melempar gulungan daun sirih, apakah terdapat makna yang mendalam dalam prosesi tersebut mbah?

**Informant** : Balangan gantal, gantal itu lintingan daun sirih yang mempunyai arti menyatukan kedua pasangan dan di ikat gaweh benang lawe artinya tali kasih tali cinta dari kedua pasangan. Balangan itu sama karoh ngelempar. Balang gantal ya artinya saling melempar tali kasi yang dibalas kasih.

**Researcher** : Kalau arti dari Wiji dadi itu apa ya mbah?

**Informant** : Wiji dadi itu ya ngindak endok (Nginjak Telur) itu menandakan kesiapan pengantin laki-laki untuk manjadi pemimpin dalam rumah tangganya siap bertanggung jawab, siap memberi keturunan. Sehabis ngindak endok (nginjak telur) pengantin wanita membasuh dengan air kembang setaman, yang melambangkan janji kesetiaan istri kepada suami, pengantin wanita sanggup untuk menjalankan dan patuh kepada perintah suami dalam kebaikan. Menjadi pasangan saling asih, asah, dan asuh.

**Researcher** : Arti dari Sindur Binayang bagaimana mbah?

**Informant** : Sindur itu isin mundur, Malu jika sampai mundur melangkah, harus punya tekad yang kuat untuk satu tujuan yaitu kesejahteraan keluarga yang akan dibangun.

**Researcher** : Untuk kain sindhur sendiri ada tidak mbah artinya?

**Informant** : Oh kalau itu ya sebenarnya punya arti menyatukan 2 perbedaan yaitu hati dan pikiran. Sindur binayang itu jika sudah memiliki tekad harus tetap maju, hati dan pikiran harus sejalan, harus satu tujuan.

**Researcher** : Arti dari Tanem jero itu apa ya mbah?

**Informant** : Tanem itu menanam, Jero itu dalem. Tanem jero artinya kedua pasangan pengantin ditanam agar menjadi pasangan yang mandiri jadi iso ngelewati ujian di dalam kehidupan rumah tangga dengan harapan hidup rukun dan sejahtera.

**Researcher** : Lalu arti dari Kacar- kucur itu apa ya mbah?

**Informant** : Kacar kucur merupakan bentuk syukur kita kepada gusti Allah, atas segala rahmat dan kelimpahan dari segala hasil bumi yang di berikan. Kacar kucur itu tanggung jawab suami dalam menafkahi keluarganya, dan kucuran yang diterima istri dari suami harus bisa dikelola dengan baik, jadi istri harus amanah dan isoh ngejogo (menjaga) apa yg diberikan suami isoh mengurus rumah tangganya ben apik (baik).

**Researcher** : Arti dari Dulangan mbah?

**Informant** : Keyakinan, Tekad pasangan pengantin, bahwa berat dan ringanya kehidupan keluarga akan dihadapi dan dipikul bersama.

**Researcher** : Arti dari Ngunjuk rujak dengan sendiri bagaimana mbah?

**Informant** : Ngunjuk rujak degan itu biosone (biasanya) dinggaweh (dibuat) dari buah kelapa muda dan di ambil dari pohon kelapa yang baru berbuah pertama kali dengan harapan supaya pengantin berdua segera diberi keturunan yang akan menjadi tali kasih bagi kedua orang tua dan berbagi kebahagiaan bagi ke dua keluarga. Pokok kelopo (pohon kelapa) yang tidak memiliki cabang memiliki harapan agar pasangan pengantin tidak bercabang-cabang tujuan hidupnya. Cukup satu wae tujuan hidupnya yaitu mewujudkan kesejahteraan keluarganya

**Researcher** : Makna dari Mapag besan apa ya mbah?

**Informant** : Mapag besan atau Mertui itu ya penjemputan besan, orang tua dari pengantin laki-laki, bahwa keluarga pengantin wanita uwes nerimo seutuhne keluarga pengantin laki-laki untuk jadi satu keluarga.

**Researcher** : Arti dari tahapan terakhir mbah, Sungkeman?

**Informant** : Ya itu meminta restu kepada kedua orang tua agar kehidupan kedepanya dapat ridho dan berkah dari gusti Allah, karena restu orang tua juga ridho dari gusti Allah, bentuk rasa syukur serta wujud rasa trimakasih kepada orang tua dan memohon ampunan atas perbuatan yang tidak baik selama masih tinggal bersama orang tua.

**Researcher** : Satu lagi mbah, biasanya Jenis bunga apa saja yang dijadikan kembang setaman?

**Informant** : Namanya bunga setaman ya bunga yang ada di halaman kita. Contohnya saja ya bunga setaman itu ada tiga macam, tiga bunga kita pake jadikan satu dicampur dengan air sudah bisa jadi kembang setaman.

**Researcher** : Baik mbak kalau begitu hanya itu saja yang ingin saya tanyakan. Terima kasih banyak atas informasi dan waktunya mbah

**Informant** : Iya, sama-sama.

**APPENDIX 4.** Biodata of Informant

Name : Mr. Suparjo

Age : 67 years old

Job : Javanese Pranata Event & Farmer

Address : Jl. Meranti, Sei Mati village, Kec. Buntu Pane, Kab Asahan.




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Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Tri Mulia Ningsih  
 NPM : 1602050074  
 Program Studi : Pendidikan Bahasa Inggris  
 IPK Kumulatif : 135 SKS IPK = 3,27

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
	Semiotic Analysis of Javanese Wedding Ceremony	
	An Analysis Types of Metaphor in Adele Song Lyrics	
	An Analysis of Slang Language Used lexicon in The Novel "My Stupid Boss"	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 7 April 2020

Hormat Pemohon,



Tri Mulia Ningsih

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan



MAJELIS PENDIDIKAN TINGGI  
 UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
 FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
 Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238  
 Website : <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Kepada Yth : Bapak/Ibu Ketua & Sekretaris  
 Program Studi Pendidikan Bahasa Inggris  
 FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Tri Mulia Ningsih  
 NPM : 1602050074  
 Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Semiotic Analysis of Javanese Wedding Ceremony

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Yessi Irianti, S.Pd, M.Hum  
 Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

acc. *Yessi Irianti*

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 17 April 2020  
 Hormat Pemohon,

*Tri Mulia Ningsih*

Tri Mulia Ningsih

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan





MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No.3 Telp.(061) 6619056 Medan 20238  
Website : [fkip.umsu.ac.id](http://fkip.umsu.ac.id) E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Nomor : 820/IL.3/UMSU-02/F/2020  
Lamp. : ---  
Hal : **Pengesahan Proposal dan  
Dosen Pembimbing**

Bismillahirrahmanirrahim  
Assalamu'alaikumWr. Wb.

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proposal skripsi dan Dosen Pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : **Tri Mulia Ningsih**  
N P M : 1602050074  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Semiotic Analysis of Javanese Wedding Ceremony  
  
Pembimbing : **Yessi Irianti, S.Pd., M.Hum.**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal skripsi dengan ketentuan sebagai berikut :

1. Penulisan berpedoman kepada ketentuan atau buku *Panduan Penulisan Skripsi* yang telah ditetapkan oleh Dekan
2. Proposal Skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditetapkan.
3. Masa Dahuarsa tanggal : **16 Mei 2021**

Medan, 23 Ramadhan 1441 H

16 Mei 2020 M

Wassalam

Dekan



**Dr. H. Elfrianto, S.Pd, M.Pd.**

Dibuat Rangkap 4 :


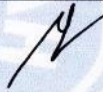




1. Fakultas (Dekan)
  2. Ketua Program Studi
  3. Dosen Pembimbing
  4. Mahasiswa yang bersangkutan
- (WAJIB MENGIKUTI SEMINAR)**



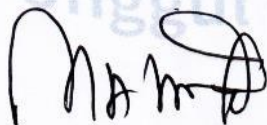
**MAJELIS P  
ENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238  
Website :<http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)**

**BERITA ACARA BIMBINGAN PROPOSAL**

Nama : TRI MULIA NINGSIH  
NPM : 1602050074  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Semiotic Analysis of Javanese Wedding Ceremony

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
31-05-2020	Chapter I Background of the study, Scope and Limitation, Formulation of the Problem, Objectives of the Study, Significant of the Study	
	Chapter II Discussed The Theoretical Framework	
	Chapter III The Technique of Collecting Data, The Technique of Analysis Data	
04-06-2020	Chapter I Background of the Study	
	Chapter II The Previous Related Studies	
07-06-2020	ACC for Seminar	

Diketahui/Disetujui  
Ketua Prodi Pendidikan Bahasa Inggris



**Mandra Saragih, S.Pd., M.Hum**

Medan, 07 Juni 2020

Dosen Pembimbing



**Yessi Irianti, S.Pd., M.Hum**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

**BERITA ACARA SEMINAR PROPOSAL**

Pada hari ini Selasa Tanggal 21 Bulan Juli Tahun 2020 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Tri Mulia Ningsih  
 N P M : 1602050074  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Penelitian : Semiotic Analysis of Javanese Wedding Ceremony

NO	MASUKAN / SARAN
JUDUL	<i>Semiotic Analysis of Javanese wedding Ceremony.</i>
BAB I	<i>-focus of the background of the study in the title, identification of the problem, scope of stud, limitation, formulation and objective of the study, the significant of the study.</i>
BAB II	<i>Should be Revised</i>
BAB III	<i>must be Revised</i>
LAINNYA	<i>Referensi and grammar</i>
KESIMPULAN	( ) Disetujui ( ) Ditolak ( ) Disetujui Dengan Adanya Perbaikan

Medan, 21 Juli 2020

Dosen Pembahas

Mandra Saragih, S.Pd, M.Hum

Dosen Pembimbing

Yessi Irianti, S.Pd, M.Hum

PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd, M.Hum

Sekretaris

Pirman Ginting, S.Pd, M.Hum



## SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama Mahasiswa : Tri Mulia Ningsih  
NPM : 1602050074  
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Selasa  
Tanggal : 21 Juli 2020  
Judul Proposal : Semiotic Analysis of Javarese Wedding Ceremony

Demikianlah surat keterangan ini kami keluarkan/diberikan Kepada Mahasiswa yang bersangkutan, smoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mhasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terima kasih. Akhirnya selamat sejahteralah kita semuanya. Amin

Dikeluarkan di : Medan  
Pada Tanggal : 21 Juli 2020

Wassalam  
Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragh, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini :

Nama : Tri Mulia Ningsih  
N P M : 1602050074  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Semiotic Analysis of Javanese Wedding Ceremony

Pada hari Selasa bulan Juli tahun 2020 sudah layak menjadi proposal skripsi

Medan, 21 Juli 2020

Disetujui oleh :

Dosen Pembahas

Mandra Saragih, S.Pd, M.Hum

Dosen Pembimbing

Yessi Irianti, S.Pd, M.Hum

Diketahui oleh  
Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jalan Kapten Mochtar Basi No. 3 Medan 20238 Telp. (061) 6622488  
Website: <http://kip.umau.ac.id> E-mail: [kip@yahoo.co.id](mailto:kip@yahoo.co.id)

Disampaikan surat ini agar diketahui  
nomor dan tanggalnya

Nomor : 1176/IL.3/UMSU-02/F2020  
Lamp. : -  
Hal : Mohon Izin Riset

Medan, 04 Dzulhijjah 1441 H  
25 Juli 2020 M

Kepada Yth :  
Bapak/Ibu Kepala Perpustakaan UMSU  
Di  
Tempat

Assalamu 'alaikum Warahmatullahi Wabarakatuh.

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat yang Bapak/Ibu Pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Tri Mullia Ningsih  
NPM : 1602050074  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Semiotic Analysis of Javanese Wedding Ceremony

Demikianlah hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Akhirnya selamat sejahteralah kita semuanya, Amin.  
Wassalamu 'alikum Warahmatullahi Barakatuh

  
Dekan  
**Dr. H. Elfrianto S.Pd., M.Pd.**  
NIDN : 0115057302

Tembusan :  
- Peringgal



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN**  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**UPT PERPUSTAKAAN**

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238  
Website: <http://perpustakaan.umsu.ac.id>

**SURAT KETERANGAN**

Nomor: 1962./KET/II.10-AU/UMSU-P/M/2020

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama** : Tri Mulia Ningsih  
**NPM** : 1602050074  
**Univ./Fakultas** : UMSU/ Keguruan dan Ilmu Pendidikan  
**Jurusan/P.Studi** : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

***"Semiotic Analysis Of Javanese Wedding Ceremony"***

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 26 Safar 1442 H  
14 Oktober 2020 M

**Kepala UPT Perpustakaan,**



**Muhammad Arifin, S.Pd, M.Pd**



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
UPT PERPUSTAKAAN**

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238  
Website: <http://perpustakaan.umsu.ac.id>

**SURAT KETERANGAN**

Nomor: 1971/KET/IL.10-AU/UMSU-P/M/2020

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama** : Tri Mulia Ningsih  
**NPM** : 1602050074  
**Fakultas** : Keguruan dan Ilmu Pendidikan  
**Jurusan/ P.Studi** : Pendidikan Bahasa Inggris

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 24 Safar 1442 H  
12 Oktober 2020 M

**Kepala UPT Perpustakaan,**

**Muhammad Arifin, S.Pd, M.Pd**



**SURAT PERNYATAAN**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertanda tangan dibawah ini :

Nama Lengkap : Tri Mulia Ningsih  
N.P.M : 1602050074  
Prog. Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Semiotic Analysis of Javanese Wedding Ceremony

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul diatas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan ( dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Oktober 2020

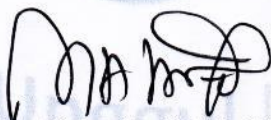
Hormat saya

Yang membuat pernyataan,

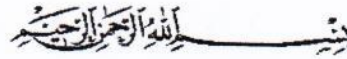


Tri Mulia Ningsih

Diketahui oleh  
Ketua Program Studi  
Pendidikan Bahasa Inggris



**Mandra Saragih, S.Pd., M.Hum**



**BERITA ACARA BIMBINGAN SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
Nama Lengkap : Tri Mulia Ningsih  
NPM : 1602050074  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Semiotic Analysis of Javanese Wedding Ceremony

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
16/10/2020	Chapter I: focus on the background in the title Chapter II: conceptual framework Chapter IV: Should be revised	
17/10/2020	Chapter III: Identification of problem Chapter V: Conclusion, Suggestion Reference	
19/10/2020	ACC.	

Medan, 20 Oktober 2020

Diketahui oleh:  
Ketua Prodi

Mandra Saragih, S.Pd, M.Hum

Dosen Pembimbing

Yessi Irianti, S.Pd, M.Hum

**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**Fakultas Keguruan dan Ilmu Pendidikan**

---

**PERMOHONAN UJIAN SKRIPSI**

Kepada Yth :

Medan, Oktober 2020

Bapak/Ibu Dekan\*)  
Di  
Medan

*Assalamu'alaikum Wr. Wb*

Dengan hormat, saya yang bertanda tangan dibawah ini :

Nama : Tri Mulia Ningsih  
No. Pokok Mahasiswa : 1602050074  
Program Studi : Pendidikan Bahasa Inggris  
Alamat : Dusun 2A, Desa Sei Silau Timur, Kec. Buntu Pane,  
Kab. Asahan

Mengajukan permohonan mengikuti ujian skripsi. Bersama ini saya lampirkan persyaratan:

1. Transkrip nilai (membawa KHS asli Sem I s/d terakhir dan Nilai Semester Pendek (kalau ada SP). Apabila KHS asli hilang, maka KHS Foto Copy harus dileges di Biro FKIP UMSU
2. Foto copy STTB/Ijazah terakhir dilegalisir 3 rangkap (Boleh yang baru dan yang lama).
3. Pas foto ukuran 4 x 6 cm, 15 lembar
4. Bukti lunas SPP tahap berjalan (difoto copy rangkap 3)
5. Surat keterangan bebas perpustakaan
6. Surat permohonan sidang yang telah ditandatangani oleh pimpinan Fakultas.
7. Foto copy Kompri Muhammadiyah (difoto copy rangkap 3)
8. Skripsi yang telah ACC Ketua dan Sekretaris Program Studi serta sudah ditandatangani oleh Dekan Fakultas.

Demikianlah permohonan saya untuk pengurusan selanjutnya. Terima kasih, wassalam.

Pemohon,

Tri Mulia Ningsih

---

Medan, Oktober 2020  
Disetujui oleh :  
A.n. Rektor  
Wakil ~~Rektor~~ I.

Medan, Oktober 2020  
Dekan,

Dr. Muhammad Arifin, S.H., M.Hum.

  
Dr. H. Elfrianto Nasution, S.Pd., M.Pd.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

**SURAT PERNYATAAN**

Yang bertanda tangan dibawah ini, mahasiswa Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.

Nama Lengkap : Tri Mulia Ningsih  
Tempat, Tanggal Lahir : Sei Silau Timur, 02 Desember 1996  
Agama : Islam  
Status Perkawinan : Belum Kawin  
No. Pokok Mahasiswa : 1602050074  
Program Studi : Pendidikan Bahasa Inggris  
Alamat : Dusun 2A, Desa Sei Silau Timur, Kec. Buntu Pane  
Kab. Asahan  
No. HP : 0852-6079-5417


Melalui surat permohonan tertanggal 20 Oktober 2020 telah mengajukan permohonan menempuh ujian skripsi. Untuk ujian skripsi yang akan saya tempuh, menyatakan dengan sesungguhnya, bahwa saya :

1. Dalam keadaan sehat jasmani maupun rohani.
2. Siap secara optimal dan berada dalam kondisi baik untuk memberikan atas pertanyaan penguji.
3. Bersedia menerima keputusan Panitia Ujian dengan Skripsi dengan ikhlas tanpa mengadakan gugatan apapun.
4. Menyadari bahwa keputusan Panitia Ujian ini bersifat mutlak dan tidak dapat diganggu gugat.

Demikian surat pernyataan ini saya perbuat dengan kesadaran tanpa paksaan dan tekanan dalam bentuk apapun dan dari siapapun, untuk dipergunakan bilamana dipandang perlu. Semoga Allah SWT meridhoi saya. Amin.

Saya Yang Menyatakan,



  
**Tri Mulia Ningsih**  
**NPM. 1602050074**

## CURRICULUM VITAE



Biodata	
<b>Nama Lengkap</b>	Tri Mulia Ningsih
<b>Tempat, Tanggal Lahir</b>	Sei Silau Timur, 02 Desember 1996
<b>Jenis Kelamin</b>	Perempuan
<b>Umur</b>	23 Tahun
<b>Kewarganegaraan</b>	Indonesia
<b>Agama</b>	Islam
<b>Status</b>	Belum Menikah
<b>No. HP</b>	085260795417
<b>E-mail</b>	<a href="mailto:trimulia516@gmail.com">trimulia516@gmail.com</a>

Years	School
2001-2002	TK Mutiara Sei Silau Timur
2002-2008	SDN 013841 Sei Silau Timur
2008-2011	Mts. Islamiyah Urung Pane
2011-2014	SMA Negeri 1 Buntu Pane
2016-2020	English Department at Universitas Muhammadiyah Sumatera Utara (S1)