

**SEMIOTIC MEANING OF *PANGGIH* CEREMONY IN JAVANESE
WEDDING CULTURE**

SKRIPSI

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ABSTRACT

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This study was conducted to determine the meaning contained in the signs and values of objects in the Javanese wedding culture *panggih* ceremony in the Javanese community in *Tandem Hilir I* Village, *Hampanan Perak* District, *Deli Serdang* Regency. This study aims to ensure that people, both Javanese and non-Javanese, do not consider the *Panggih* procession only as entertainment at Javanese weddings, but also to understand the meaning and value contained in each of these processions. The type of research used is qualitative research with descriptive method. Sources of data in this study were obtained from direct interviews with informants who know and as guides in the *Panggih* ceremony. Data was collected by using observation, interview and documentation methods. Data analysis in this study uses data reduction techniques, Data Display and drawing conclusions. The results of the analysis , the researchers found 10 objects in the procession, each of which has several meanings of signs and values displayed in the *Panggih* ceremony in question through Peirce's triadic concept analysis, which consists of; object, sign and interpreter.

Keywords: *Semiotic, Panggih , Object and Sign, Triadic*

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Semiotics in general is the scientific study of signs. In the study of semiotics, social phenomena in society and culture are assumed to be signs, semiotics studies the systems, rules, and conventions that allow signs to have meaning.

According to Peirce, semiotics is a sign that is objectified and analyzed into ideas, objects, and meanings. The idea can be said as a symbol while the meaning is the burden contained in the symbol that refers to the object

Signs, and meanings are very basic components in the world of communication. While communication in a semiotic perspective is the generation of meaning. Mulyana in Vera (2014) asserts that semiotics is the same as the science of communication. Both involve the study of the relationship between the symbol and the symbolized. In simple terms, semiotics can be explained as a science that studies signs and the meaning of signs. The sign itself is the basis of all communication.

Signs and meaning are also related to culture. a culture can also be learned through a semiotic approach because culture consists of many signs such as symbols, images, words, texts, etc. Furthermore, there are two important theories relating to signs. First, Saussure theory that focuses on linguistic signs (such as words) an example of Saussure theory is a sign on the shop door is an open word, The word open is a marker, and then Signified is the meaning or concept of the store that is

ready to start a business is in the minds of those who see it can understand its conventional meaning

Currently, social phenomena that recognize culture are wedding ceremonies, such as wedding ceremonies or celebrations in Javanese customs. This cultural value system is an abstract custom. This often happens because cultural values are concepts about what they consider meaningful, valuable, and important in life, in order to function as a guide that gives direction to the lives of citizens.

In the Javanese traditional wedding ceremony, there are various wedding processions. There are various kinds of Javanese wedding ceremony procedures, namely; *Ngelmar*, *Seserahan*, *Pasang Tarub*, *Siraman*, *Tuwuhan*, *Dodol Dhawet*, *Twin Mayang*, *Cut Tumpeng*, *Pungkasan*, *Midodareni*, and (*Panggih*). All of these processions are carried out in a series of events and this is an ancestral cultural heritage that has been preserved from generation to generation until now. One of them is the *Panggih* ceremony. *Panggih* in Javanese means to meet, is a traditional culture that is carried out after the marriage ceremony. The meaning is that newly married couples can live their domestic lives happily.

The *Panggih* ceremony is a traditional marriage ceremony when the groom and bride meet at the bride's place, this ceremony is held because in its series it has an important role according to Javanese customary norms . One of the important things in Javanese traditional culture is marriage. Various meanings emerge from each Javanese traditional wedding procession which are very useful for the continuity of the bride's household..

The Panggih Ceremony in Javanese Wedding Culture has a high value in every Javanese Wedding Ceremony procession for the community, the view used is about the signs contained in the culture. This response has basically been raised in semiotics. As a social culture, the meaning contained in the Javanese traditional wedding ceremony procession is not a physical meaning, but an inner meaning. That is, he only sees and describes phenomena by connecting other elements. It is through this understanding that the mental facts in the Javanese Wedding Ceremony.

Based on the information and what has been stated above, some people who are not from the Javanese tribe do not understand the meaning of the Javanese traditional procession. traditional entertainment without knowing the meaning contained in the process. It is important for us to be able to know more about the meaning and function that occurs in the Javanese traditional wedding ceremony procession. From the whole procession of a series of weddings, this research focuses on one of the series of events, namely the Panggih Ceremony procession.

In this study, the Panggih ceremony in Javanese traditional weddings can be related to semiotic analysis and narrowed to a more specific subject, as we know, semiotics is the study of signs or symbols. Here analysis is an approach to the 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. The sign system is based on complex meaning relationships that can exist between one sign and another. Charles Sanders Peirce is a philosopher

who defines semiotics as an object of sign analyzing it into an object of idea and meaning.

Based on the description above, this study aims to reveal the meaning and value contained in each sign contained in *Panggih* Ceremony In Javanese Wedding Culture. In addition, researchers are interested in knowing every dish that is in the procession of the Javanese traditional wedding ceremony using the semiotic study of Charles Sanders Peiere's theory. Therefore, the author raised this research into a thesis entitled " Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture "

B. The Identification of the Problems

Based on the research background, the following problems were identified :

- a. To reveal the meaning and value contained in Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture .
- b. Some people who are not from the Javanese tribe do not understand the meaning contained in the implementation of Javanese traditional wedding ceremonies, especially at the Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture.

C. Scope and Limitation

The scope of this research is based on Charles Sanders Peirce's triadic semiotic theory which consists of representation, object and interpretation. The limitation of this research only focuses on the meanings and values contained in

the procession of the *Panggih* on the Semiotic Meaning of the *Panggih* Ceremony in Javanese Wedding Culture by using descriptive qualitative research methods.

D. The Formulation of the Problems

Based on the limitation of the problem above, the formulation of the problem in this study, namely:

- a. What is the meaning of the sign contained in the Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture ?
- b. What cultural values are contained in the Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture ?
- c. How are the meaning embodied in the *Panggih* procession in the Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture ?

E. The Objectives of Research

The objectives of this study are:

- a. Identify the meaning of the sign contained in the Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture .
- b. Identify cultural values are contained in the Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture ?
- c. Identify the meaning embodied in the *Panggih* procession in the Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture .

F. Significances Of The Study

The importance of research is formulated and it is hoped that there will be two benefits as follows:

a. Theoretical benefits

The benefits of this research are theoretically expected to be able to develop science, and are expected to be a reference material for other researchers.

b. Practical benefits

1. The results of this study are expected to provide input for those who need knowledge about semiotics in Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture.
2. Provide information to readers to find out the meaning of Semiotic Meaning Of *Panggih* Ceremony In Javanese Wedding Culture

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semiotics

a. Definition of Semiotics

Etymologically, the meaning of semiotics comes from the word semeion, which comes from the Greek word meaning sign. In general, semiotics is the study of signs or symbols and the meanings contained in an object where a sign is defined as anything that communicates meaning that is not the sign itself to the interpreter of the sign (Sobur 2009:95)

semiology which tends to theorize about the science of signs. Semiotics consists of three interrelated parts, namely signs, objects, and interpreters. Peircean sign is defined as something related to something else for someone in some way or capacity (Cobley, 2001: 28)

Semiotic is worried with everything which will be taken as an indication .A sign is everything which can be taken significantly substituting for something else that does not necessarily have to exist or to actually be somewhere at the moment in which stands for it. (Sobur:2016) these are the fields of semiotics:

a. Analytical semiotics, namely semiotics that analyzes sign systems.

Pierce states that semiotics has a sign object and its analyzer becomes ideas, objects, and meanings. Ideas can be associated as symbols, whereas meaning is the burden contained in the symbol that refers to certain object.

- b. Descriptive semiotics, namely semiotics that pays attention to the sign system that we can experience now, although there are signs that have always remained like which is seen now. For example, a cloudy sky signifies that the rain will soon fall, from the past until now just like that. Likewise if the waves turn white in the middle of the sea, that indicates that the sea is big waves. However, with the advancement of science science, technology, and art, there have been many signs created by humans to meet their needs.
- c. Faunal Semiotics namely semiotics that pay special attention to sign system produced by animals. Animals usually produce sign to communicate with each other, but also often result in sign that can be interpreted by humans. For example, a hen the squawking sign indicates that the chicken has laid eggs or something which he was afraid of. The signs produced by animals like this, become attention of people engaged in faunal semiotics.
- d. Cultural semiotics, namely semiotics that specifically examines the sign system that occurs in certain cultures. It is known that society As a social being, we have a certain cultural system that has been passed down maintained and respected for generations. The culture contained in society, which is also the system, uses signs which distinguishes it from other societies.
- e. Narrative semiotics, namely semiotics that examines the sign system in narratives in the form of myths and oral stories

(folklore). It is known that the myth and oral stories, some of which have high cultural value.

- f. Natural semiotics, namely semiotics that specifically examines the sign system that produced by nature. The cloudy river water indicates that it has rained upstream. and the leaves of the trees that turn yellow and fall. Nature that doesn't friendly with humans, for example a flood or a landslide, actually give a sign to humans that humans have destroyed nature.
- g. Normative semiotics, namely semiotics that specifically examines the sign system that made by humans in the form of norms, for example signs traffic. In the train room, there are often signs that mean prohibited smoke.
- h. Social semiotics, namely semiotics that specifically examines the sign system that produced by humans in the form of symbols, both symbols in the form of words as well as symbols in the form of words in units called sentences. Book Halliday (1978) itself is entitled Language Social Semiotic. With words On the other hand, social semiotics examines the sign system contained in language.
- i. Structural semiotics, namely semiotics that specifically examines sign systems that manifested through the structure of language.

According to Saussure (1857-1913) semiotics is a grouping of symbols into two kinds; second concept-marker and image-marker. A signifier refers to a physical symbol of a symbol such as a speech, a picture or a painting. According

to Roland Barthes (1915-1980), who was known as the next figure who gave this semiological approach a more perfect concept with the concept of connotation and denotation (Ibrahim, 2020). While semiotics refers more to traditions/traditions pioneered by Charles Sanders Peirce (1839-1914)

semiology which tends to theorize about the science of signs. Semiotics consists of three interrelated parts, namely signs, objects, and interpreters. Peircean sign is defined as something related to something else for someone in some way or capacity (Cobley, 2001: 28)

2. Charles Sanders Peirce Semiotic

Charles Sanders Peirce is one of the founders of the semiotic approach and philosophy of logic known as the doctrine of pragmatism which has provided the basis for the general theory of signs through his writings, and the texts that have been compiled 25 years after death in a comprehensive work entitled *Oeuvres Completes* (Chandler, 2002) Semiotics is the science or method of analysis to study signs. Signs are tools used in trying to find a way in this world, between humans and with humans. Semiotics, or in Barthes's terms, semiology basically studies how humanity interprets (to signify) in this case is not equated with communicating

Charles Sanders Peirce's semiotic theory is often called the "Grand Theory" because it is a comprehensive structural description of all signatures. Peirce wants to identify elementary particles from signs and recombine components in one structure. Peirce argues that semiotics according to Peirce is identical to the concept of logic which focuses on knowledge of human thought processes

(Eriana, 2015). Charles Sanders Peirce (1980), said that there are three sides of a sign. Its sides are representamen, object, and interpretant.

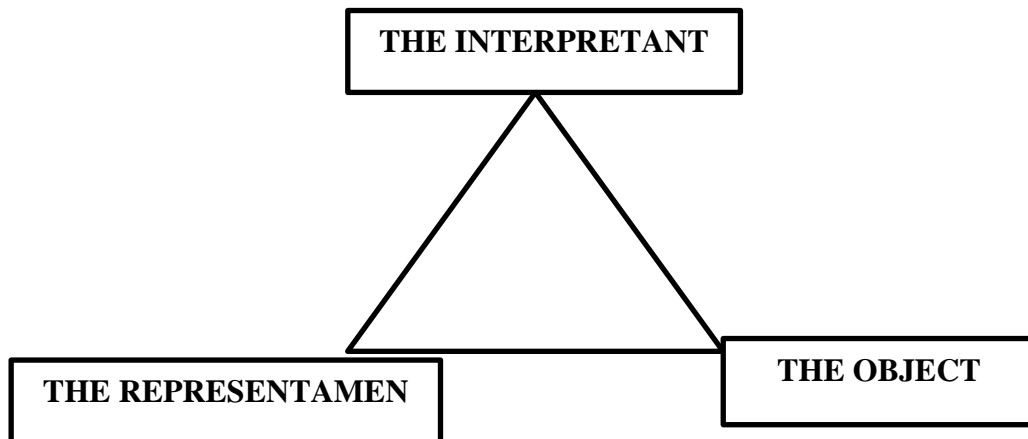


Diagram 2.1 The Triadic Sign proses of Peirce

a. The Representamen

Representation is something in the form of items that can be captured by the five human senses and presented outside the sign itself. Prior to interpretation, the representamen was pure potency: primary Representamen is some thing with respect to the object, the second component of the sign

b. the Object

The object is what the sign represents. they will only represent objects; it couldn't give acquaintance with him. an indication can reveal something about an object, provided it's 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 power to trigger an interpretant, which then becomes the representamen by triggering another interpretant that refers to an equivalent object. The interpreter relates and brings into contact between them at an equivalent time and within the same way brings himself into association with them. Studying object, representament and interpretation looks at all of the three trichotomy concepts, which are as follows:

1. A sign (Representamen) is a tangible physical form that can be captured by the five senses and refers to something, divided into three.
 - a). Qualisign is a sign that refers to the quality of the sign. For example, a doll as a form of something cute.
 - b). Sinsign is a sign that is a sign based on the shape of an object. For example, a baby's cry has meaning, it can be a sign that the baby is hungry, or sick.
 - c). Legisign is a sign that is based on several agreements that contain conventional rules. Language marks are rules, because language is a generally accepted code of rules. For example, a red light on a traffic sign indicates that a vehicle must stop.
2. Object Sign objects can be classified into icons, (icon), index (index), and symbols (symbols).
 - a. An icon is a sign that is almost identical or similar to the real thing, in other words it resembles what it represents. Example of an icon: as on a computer Disk image on a computer means storing data
 - b. An index is a sign whose characteristics depend on the presence of a denotation, so that in terms of a place it is a secondness. An index,

therefore, is a sign that has an identity or affinity to what it represents. An example of Smoke index is fire index

c. A symbol is a sign, where the relationship of the sign and its denotation is determined by a rule related to the reference.

3. Interpreter

a. Rheme is a sign that has several interpretations of the meaning of the sign and can still be developed, for example a person's red eyes can mean that he just woke up, is drunk or has irritated eyes.

b. Decisign is a sign to explain when there is a correct relationship between a symbol and its interpretation. is a sign to explain facts or situations for example in the library it is forbidden to be noisy

c. The argument is when a sign and its interpretation have a generally accepted nature (it is thirdness).

3. Culture

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 (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.

4. Cultural value

Cultural values are values that are instilled or agreed upon by the community rooted in habits, beliefs, symbols with certain characteristics that can be distinguished from one another as a reference for behavior and responses to what will happen or is happening. Cultural values will appear in symbols, slogans, mottos, and vision and mission. Cultural values are an abstract layer and are broad in scope. This level is the ideas that conceptualize the most valuable things in life.

Nainggolan (2015: 12) defines that cultural values are general conceptions that are organized and influence behavior related to nature, the position of humans with nature, people's relationships with other people, with desirable or undesirable things that may persist with relationships. people with the environment and fellow human beings.

Cultural values are general, broad, and not concrete. Therefore, cultural values cannot be replaced with other cultural values in a short time.

Sibarani (2004:178) divides cultural values into two parts, (1) peace, which consists of: politeness, honesty, social solidarity, harmony, commitment, positive thoughts and gratitude; and (2) welfare, which consists of: hard work, discipline, education, health, mutual cooperation, gender management, preservation, cultural creativity, and care for the environment.

5. 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.

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.

in other words, marriage is the acceptance of a new status, as well as the recognition of a new status by others in the aspect of religious norms, legal norms, and social norms. happy stairs. With the existence of 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

6. Traditional ceremonies

Traditional ceremonies are activities carried out by a group of people at a certain celebration that is considered important by the community according to the customary laws and regulations in force in the community concerned, and traditional ceremonies are one of the nation's cultural assets that must be preserved because they contain local cultural values. One of the important traditional ceremonies for the Javanese people is the Javanese traditional wedding ceremony which contains many symbolic meanings about the noble values of married life.

7. Javanese traditional wedding

According to Santosa (2011: 26) from the cultural point of view, the Javanese are people who are born from Javanese ethnicity or are descendants of Javanese people from previous generations, have Javanese identity and practice traditional cultural values inherited from their ancestors with their own awareness and will. According to Gauthama (2003:35) that the Javanese have five main essences, namely, life, work, time, human relations with each other and human relations with the natural surroundings. This nature is the basis of the Javanese life grip with the aim of living in peace, salvation, the hereafter.

Marriage for the Javanese is something sacred and is considered very important because in the implementation of marriage which is full of rituals which if observed has many meanings which can be interpreted as a manifestation of prayer so that the bride and groom always get the best in marriage household ark.

8. *Panggih*

Panggih in Javanese means to meet, is a traditional culture that is carried out after the marriage ceremony. It means that newly married couples can live their domestic lives happily and prosperously with the blessing of both parents and relatives. The *Panggih* ceremony is a traditional marriage ceremony when the groom and bride meet at the bride's place, this ceremony is held because in its series it has an important role according to Javanese customary norms. One of the important things in Javanese traditional culture is marriage.

Panggih ceremony is held after marriage or contract. This ceremony is the culmination of the Javanese traditional marriage tradition, which aims to gain an introduction to the tradition and introduce the community to prayer. In the ritual stage there is a procession in this Javanese traditional wedding which is usually attended by family and invited guests.

This unique series of Javanese Traditional Wedding *Panggih* Ceremonies is not only a traditional procession but can also entertain the invited guests. There are several rituals performed in the *Temu Manten (Panggih)* ceremony:

1. *Balangan Gantal*

Balangan Gantal is the first procession in the *Panggih* ceremony, this ceremony is carried out by the bride and groom alternately. Throw *Gantal* is done as a couple meeting between a woman and a man who have been tied and united with the sacred thread of love. In the *Gantal* procession, they will see if the bride and groom can throw *Gantal* correctly towards their partner.

2. *Wijik dadi*

Wijik dadi is a ceremony where the bridegroom stepped on an egg placed on a *cobek*. After the bridegroom stepped on the egg, then the bride cleaned the egg shards using the water of the *caman* flowers that had been provided with a coconut shell scoop. This symbolizes the bridal stance of the bridegroom to descend his offspring through a woman who became his wife and receive with all the purity of heart (Indriyana,2016). In this ceremony has a philosophical meaning that as a wife will continue to faithfully serve the husband, this is evidenced from the procession when the bride clean the feet of the groom.

3. *Sinduran*.

Sinduran is a procession in the *Panggih* ceremony where the bride and groom hold hands with the little finger. The mother of the bride will cover her shoulders with a red and white cloth and be escorted to the aisle by the father of the bride. This ritual is called *sinduran*. In this ritual, it means that the father who escorts shows the partner to live a good life, while the mother gives encouragement.

4. *bobot timbang*

bobot timbang is a procession that the bride and groom sit on the lap of the father of the bride. Later the mother will ask Dad who is heavier, then Dad will say the weight of the two is the same. The ritual, which is called the weighing scale, means that the bride and groom are commensurate and there is no difference.

5. *Tanem Jero*

Tanem Jero is a procession that is done after the bridal couple sit in the aisle 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.

6. *Kacar-kucur or tanpa kaya*

This procession is carried out by means of the groom pouring rice (income). Symbolized by grains, flowers, coins, yellow rice, and spices. *Kaya* this to the cloth that was spread by the bride. After everything is rich, then the bride wraps it up nicely and then hands it over to the mother. At the *Panggih* Ceremony, this is symbolized that in the household, the groom as the person in charge of the family economy, must fulfill the obligation to earn a living for the family. Furthermore, this living is managed by the bride as a wife. The wife must really manage well all the income earned and used for the needs of her family. And if it has been fulfilled, it can also help parents.

7. *Dhahar Klimah*

In this *Dhahar Klimah* event, the groom makes rice fists which are taken from the prepared yellow rice, as well as side dishes and drinking water. Next, the bride makes fists of rice that the groom has made along with side dishes and others. The meaning conceived is that the groom later as husband must always meet the needs of his wife, both physical and spiritual needs. It is in the form of guidance in married life. In addition, the wife is also expected to keep family secrets well.

8. *Bubah Kawahbatau or ngunjuk rujak*

The *Panggih* procession in Javanese traditional weddings is followed by the *ngunjuk rujak* ceremony which means drinking with *rujak*. At this ceremony the bride and groom and the bride's parents taste *rujak degan*, a drink made from shavings of young coconut mixed with brown sugar, so it tastes sweet and fresh. This procession has the meaning of harmony and togetherness. That everything sweet is not enjoyed alone, but must be shared with all family members.

9. *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 the right of the wedding couple, while the groom parents sit next to the left of the wedding couple.

10. *Sungkeman*

Sungkeman is the parents of both the groom and the bride sitting in the space provided. First, the bride performs *sungkem* to her father by squatting in front of the father. Then ask for my father's blessing. In a patriarchal Javanese family, the man is considered the head of the family, so the bride prioritizes the *sungkem* over the father. After finishing *sungkeman* to the father continued to the mother. The groom also performs *sungkem* to the father-in-law and mother-in-law. This initial *sungkeman* is carried out to the parents of the bride by honoring her as the host and who has an intention at this wedding ceremony.

The next *sungkeman* to the parents of the groom. Here the groom performs *sungkeman* to his father and then to his mother. After completion, the bride proceeds to the father-in-law and mother-in-law .The meaning conveyed is an expression of gratitude for both parents who sacrifice everything for the happiness of the children. Also asking for blessings so that later the family that will be fostered becomes a happy and prosperous family. It also means that children no matter how high their position or rank must still look to their parents. because of his parents who gave birth and raised him.

B. Previous Relevant Studies

Research on Javanese traditional wedding ceremonies may have been carried out by other researchers before, therefore this research is not the first to be studied. In writing a research proposal requires a supporting source, for that the

author uses references from journals, books, and articles. Although there have been many studies with the same focus, the object is definitely different.

Among several previous studies that have the same research focus but different objects, namely:

1. This first research is a thesis written by suda sahiba entitled "Semiotic Analysis on Ritual Nakhuh in Alas Wedding Ceremony". This study uses a qualitative descriptive method with the Saussure theory model. This research is related to researchers who explain semiotics in traditional wedding culture, but in this research researchers explain about semiotics meaning of Panggih in Javanese traditional wedding ceremonies.
2. This second research is a thesis written by ananda r. Jutawan manurung entitled ": A Semiotic Analysis On Logos Of Indonesian Islamic Student Association " aims to determine the signs used in the logo of the Islamic Student Association. This study uses qualitative descriptive and focuses on representations, objects and interpretants in logos according to Peirce's theory to analyze symbols. These elements are verbal signs and visual signs. This research is related to the researcher's research in terms of semiotics and uses Charles Sanders Peirce's Triadic theory, but the research focuses on semiotics on the ritual of the Panggih procession in the Javanese traditional wedding ceremony

C. Conceptual Framework

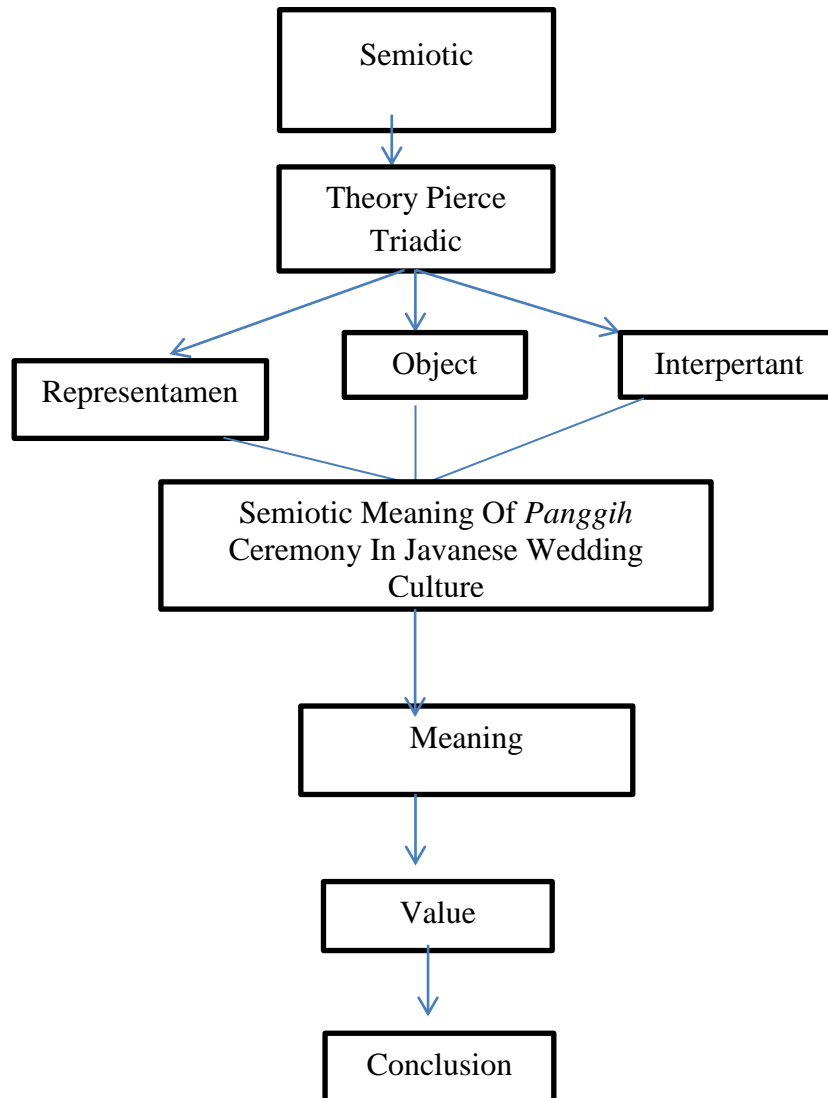


Diagram 2.2 Conceptual of Semiotic

CHAPTER III

RESEARCH METHODS

A. Research Design

in a research in need of a method so that the purpose of the research can run well and researchers must use methods that are in accordance with the problems studied. This research was conducted using qualitative descriptive methods. According to Kothari (2004) qualitative research is related to phenomena, namely phenomena related to or involving quality or type. The purpose of choosing a descriptive qualitative design is because this study discusses the meaning of objects and signs intended in the values contained in the Panggih procession in the Javanese Wedding Ceremony using Peirce's triadic model. Furthermore, these findings must be described in words. Qualitative descriptive research was chosen because this research fits with semiotics as a study of meaning and does not have to use numbers to describe the phenomena that occur.

B. The Source of Data

This research was obtained from direct interviews with informants conducted on 30 September 2021, Desa Tandem Hilir I, Kecamatan Hamparan Perak, Kabupaten Deli Serdang. interviewing informants; Mr. Selamat (67) as the one who knows and as a guide in the Panggih Javanese wedding ceremony

C. Data Collection Techniques

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

1. Observation

Observation techniques was used to explore data sources needed to complete data in the form of events, places or locations, objects, images and recorded. Observations made by researchers by going directly into the field to get information, with informants descriptions and explanations about the meaning, symbols and cultural values contained in Javanese wedding ceremonies in the Desa Tandem Hilir I, Kecamatan Hamparan Perak, Kabupaten Deli Serdang. The descriptions and information obtained were then analyzed, interpreted, and concluded.

2. Interviews

Interviews are multiplying informants by writing down all data and everything related to the research problem, listening to what the informants say so that there are no errors and recording what the informants say.

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.

D. Data Analysis Techniques

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

1. Data Reduction:

The selection process focuses on simplification, abstraction, and transformation of raw data that emerges from written records in the field. Data reduction takes place continuously during qualitative research. During data collection, the next reduction stage occurs (summarizing, coding, tracing themes, creating clusters, partitioning, creating memos). Data reduction is a form of analysis that sharpens, classifies, directs, eliminates unnecessary, and organizes data in such a way that final conclusions can be drawn and verified.

2. Data Display:

The process of presenting it as a structured collection of information that allows for better conclusions and actions and is the main means 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 analyst can see what is going on, and determine whether to draw the correct conclusion or continue the analysis in accordance with the suggestions narrated by its presentation as something that might be useful.

3. Data Conclusion

The final part of the research is to provide a brief summary and draw conclusions from the research to examine the data collected for analysis in verifying the veracity of the data. The final verification process, which is a field note study, means that the meaning that emerges from other data must be tested for validity, robustness, suitability, and validity.

CHAPTER IV

DATA AND DATA ANALYSIS

In the chapter on the results of this research and discussion, various things regarding the results and discussion of research in the form of semiotic analysis will be described. This finding is used as a description of the data taken from the *Panggih* Procession at the Javanese traditional Wedding Ceremony as well as a discussion of the 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 *Panggih* procession.

A. DATA

In this chapter, data in detail in implementing technical steps in collecting data and presenting the data carefully to find out the meaning and values of the signs in the *Panggih* procession in the Javanese Wedding Ceremony. The author found ten objects contained in the *Panggih* Procession. The details of the data are shown as follows:

Table 4.1
The Object *Panggih* procession

Code	Sign	Respresentament
P1	<i>Balangan Gantal</i>	<ul style="list-style-type: none">- <i>Lawe</i> yarn- Areca nut- Betel leaf- Lime betel- Black Tobacco

P2	<i>Wijik dadi</i>	<ul style="list-style-type: none"> - native chicken eggs - <i>sritaman</i> flower water - tray
P3	<i>Sinduran.</i>	<ul style="list-style-type: none"> - <i>slindur</i> cloth
P4	<i>bobot timbang</i>	–
P5	<i>Tanem Jero</i>	–
P6	<i>Kacar-kucur or tanpa kaya</i>	<ul style="list-style-type: none"> - Keba or woven mat bag - yellow rice - beans - soybeans - coins - flowers such as roses, jasmine
P7	<i>Dhahar Klimah</i>	<ul style="list-style-type: none"> - Yellow Rice Cone-shaped
P8	<i>Bubah Kawahbatau or ngunjuk rujak</i>	<ul style="list-style-type: none"> - young coconut shavings - brown sugar
P9	<i>Mapag Besan (Mertui)</i>	–
P10	<i>Sungkeman</i>	–

B. DATA ANALYSIS

In the findings of this study, data were obtained that there were ten signs of the *Panggih* Procession in the Javanese Wedding Ceremony. The data that has been found will be analyzed using 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 sign in the *Panggih* Procession.

1. *Balangan Gantal*

Balangan Gantal is the first procession in the *Panggih* ceremony, *Balangan* means throwing, while *gantel* means betel leaf stuffed with betel nut, whiting, *gambier*, and tobacco tied with lawe thread. *Lintingan gantal* is made many as 6 pieces each bride the right to throw the gantal 3 times alternately.

Table 4.2

Balangan Gantal in the *Panggih* procession

No	Object	Respresentament	Interpretant
1.	<i>Balangan Gantal</i>	<ul style="list-style-type: none"> - Lawe yarn - Areca nut - Betel leaf - Lime betel - BlackTobacco 	A meeting between the bride and groom who have found a soul mate and hope that women will develop reason and logic soon

Meaning

Balangan Gantal is a procession in the traditional *Panggih* that reflects the two brides who throw love at each other. *Gantal* as a symbol of the meeting (*Panggih*) between the bride and groom who have found a partner, and are bound

by the sacred thread of love (marriage). The procession begins with the bride and groom walking in opposite directions accompanied by two relatives who flank the bride and groom. Then at a distance of about 2 meters the bride and groom stop, and throw *Balangan Gantal*. the groom first gets the first turn to throw *Gantal*, the throw is directed at the forehead, chest, and knees. This shows the meaning of the groom's hope that the woman will soon develop reason and logic because it is generally known that most women think based on feelings, so that in the future logic is expected and clear mind. then the bride retaliated until they both ran out of *Gantal*. *Gantal* throws from the bride aimed at the groom's knees are called *Gantal "gondangkasih"* in the form of the hope that the husband will be able to protect and love his wife at the same time. The *balangan Gantal* that the groom throws on the bride's chest is also known as *Gantal "gondangtutur"*, which symbolizes that the groom has taken his partner's love. At the same target, the bride to the groom's chest also has a meaning as a hope that the groom's love will always grow in his heart.and also means that the promise is fulfilled that the groom has actually kept his promise to meet the bride.

Value

in this *balangan gantal* procession has religious values, namely: say a prayer begging to love each other, and love each other and the hope that women will soon develop reason and logic because women have stronger feelings and thoughts. This is proven if there is a problem, women cry faster than think about the solution. and blessings are met by God Almighty. Without His power the two brides would not be able to unite.

2. *Wijik dadi*

Wijik dadi or *ranupada* in Javanese, *ranu* means water and "*pada*" means feet, so when interpreted *ranupada* means washing the groom's feet. The *panggih* ceremony in which the groom steps on an egg placed on a mortar that has been sprinkled with a mixture of sliced pandan and jasmine flowers . After the groom stepped on the egg, followed by the bride cleaning the broken eggs using *caman* flower water that had been provided with a coconut shell dipper.

Table 4.3

Wijik dadi in the *Panggih* procession

No	Object	Respresentament	Interpretant
2.	<i>Wijik dadi</i>	<ul style="list-style-type: none">- Native chicken eggs- <i>sritaman</i> flower water- tray	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.

Meaning

Wiji Dadi or better known as stepping on eggs is one part of the *Panggih* ceremony in Javanese traditional weddings. 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 addition, *wijik dadi* also contains the meaning of hope.that the bride and groom must be prepared mentally and logically. The implementation stage begins with the groom standing and

positioning his feet on the eggs placed on a tray that has been given sliced pandan leaves mixed with jasmine flowers and stepped on the eggs, which will then be washed with setaman flower water. while the bride squats in front of him. Next, the bride will wash the water of setaman flowers at the feet of the groom. Followed by wiping the feet with a small towel to dry. When finished, the bride puts her palms together and prostrates to the groom in his service. the groom, who had put on sandals, then helped his partner to stand up. It is a symbol of protection from a husband to his wife.

value

Wiji Dadi ceremony contains the value of commitment, which means commitment in establishing a household relationship between a husband and wife who are mutually committed and take care of each other. partners live with each other until death do them part and also accept partners wholeheartedly. In married life, they must accept and commit to whatever happens, good or bad in their lives, in the future they will remain faithful to serve their partners in life.

3. Sinduran

Sinduran is a procession in the *Panggih* ceremony where the bride and groom hold hands with the little finger. The mother of the bride will cover her shoulders with a red cloth and be escorted to the aisle by the father of the bride. This *ritual* is called *sinduran*. In this *ritual*, it means that the father who escorts shows the partner to live a good life, while the mother gives encouragement.

Table 4.4
Sinduran in the *Panggih* procession

No	Object	Respresentament	Interpretant
3.	<i>Sinduran</i>	- <i>slindur</i> cloth	the father guides the children to live a good life and build a household, while the mother provides encouragement.

Meaning

Sinduran is a tradition in the *Panggih* ceremony where the bride and groom are side by side, the bride on the left and the groom on the right. The mother of the bride wears or puts the *sinduran* cloth from behind to the bride and groom, while the father of the bride walks slowly in front of the bride to lead the two partners to the bridal chair. This *ritual* has the meaning that the father is an exemplary figure, always guiding his children to happiness while the mother of the bride and groom is behind the bride and groom holding their shoulders, meaning that the mother is a supporter who always gives and encourages the happiness of her child and the bride and groom who are in the middle has meaning in the desire to build a household. The procession is carried out by draping a *sindur* cloth on the shoulders of the bride and groom, the two pinkies of the bride and groom holding each other, while their other hand holds the shoulder

of the bride's father. *Sindur* cloth, which is red cloth with white color on the edges, has a meaning which means the union between two elements such as heart and mind, father and mother, courage and purity, the red color on the cloth can mean the heart, while the white color on the edge of the cloth can mean the mind.

Value

The values contained in this procession are the value of mutual cooperation. The value of *gotong royong* is helping each other together in uniting or building a good household. In fostering a household to achieve prosperity in the household with the support and moral assistance from the people around, especially parents who always support the bride and groom. As parents of the bride and groom, both the groom and the bride have the right to give advice in working together to build a good household. Because parents are considered role models for their children in making decisions. With the value of *gotong royong* applied in a family, then whatever problems that occur in domestic life if done together it will achieve a good thing. Married life will not feel heavy if you do it together, both at home.

4. bobot timbang

bobot timbang is the fourth procession where the bride and groom sit on the lap of the father of the bride. The position of the groom sits on the thigh on the right while the bride sits on the left thigh. The position of the bride's feet also doesn't hang on her lap after that mother will ask Dad who is heavier, then Dad will say they both weigh the same. The *ritual* called the scales means that the

bride and groom are equal and there is no difference .The time to carry out the weighing is only for a short time, no more than five minutes

Table 4.5
bobot timbang in the *Panggih* procession

No	Object	Respresentament	Interpretant
4.	<i>bobot timbang</i>	-	there is no difference in affection between the children

Meaning

bobot timbang is that the father of the bride invites the bride and groom to sit on the father's lap to weigh which is heavier, the groom or the bride. The groom sits on his father-in-law's right thigh, while the bride sits on her father's left thigh. Then the bride's mother stands in front of her and asks the bride's father "who is heavier among them" and the father replies will say they both weigh the same. what is in this ritual is that the two brides are seen as equal and there is no difference in giving parental love to them and also in this procession which means that the two brides are legally the children of the father and mother of the bride and groom. Both the bride and groom have the same or equal rights in the eyes of their parents to make decisions in the household and can first discuss them with their parents or ask for advice so that they are not wrong in choosing steps or making decisions.

Value

The value contained in the weight of the scales is the value of equality. Gender equality is a major problem in carrying out married life. This means that neither women nor men are distinguished by their parents. They are both children of their parents, and in love they are the same so there is no difference in solving a problem or parental love.

5. *Tanem Jero*

Tanem Jero is a procession that is carried out after the bride and groom sit on the aisle chairs, and the bride's father gives advice while holding their shoulders which symbolizes the sincerity of their parents for the bride's desire 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, namely forming a family with happy offspring.

Table 4.6

Tanem Jero in the *Panggih* procession

No	Object	Respresentament	Interpretant
5.	<i>Tanem Jero</i>	-	given advice for the bride and groom to have been "planted" to become an independent couple

Meaning

Tanem Jero, Arriving at the aisle, the bride and groom still stand side by side with their backs to the aisle or facing the invited guests. Witnessed by the mother of the bride and groom, the father of the bride sits the bride and groom into the bridal chair while holding and patting the shoulders of the bride and groom. This procession has the meaning that the bride and groom have been "planted" to become an independent couple so that one day they can bear fruit, namely forming a family with happy offspring. And also has another meaning that parents have high hopes for their children to achieve a better life.

Value

Tanem Jero is procession, there is a value of gratitude that can be seen from the *jero* planting procession, the father of the bride seated the bride and groom on the bridal chair while holding and patting the shoulders of the bride and groom. The father is very grateful that his daughter has found a good match according to the child's choice His daughter and father are also grateful that their daughter has been there to guide and take care of her life after marriage.

6. Kacar-kucur or tampa kaya

Kacar kucur is also called *Tampa Kaya*, a procession carried out in which the groom pours all the contents of the *kaya* (bag or container) to the bride who is ready to receive it with a special cloth until the contents of the bag are used up. These bags usually contain coins, grains, yellow rice, spices and *sritaman* flowers which are agricultural products. After all are rich, then the bride wraps them well

and then gives them to the mother. After being taken by the mother, then *Kacar Kucur* is poured into a container called *klemuk*. *Klemuk* is a container made of clay and shaped like a jug. *Klemuk* used there are two aliases in pairs. And *klemuk* containing yellow rice, *kluwak*, candlenut, jendhul, chicken liver, and the like are all mixed together.

Table 4.7

Kacar-kucur or tanpa kaya in the *Panggih* procession

No	Object	Respresentament	Interpretant
6.	<i>Kacar-kucur or tanpa kaya</i>	<ul style="list-style-type: none"> - Keba or woven mat bag - yellow rice - beans - soybeans - coins - flowers such as roses, jasmine 	the responsibility of a husband is the obligation to provide for his wife

Meaning

Kacar-kucur is the seventh order in the Javanese traditional wedding ceremony procession. In this procession, the groom is seen carrying a red cloth with white on the edges, almost similar to the *sindur* cloth, only the size is smaller and visible inside. The groom pours the rich (contents of the bag) which is the result of the earth, showing the meaning of responsibility that a husband has an obligation to provide a living for his wife, and must be sure that whoever wants to try will definitely be given sustenance, while the wife receives it with a white

cloth placed on an old mat which is placed in the lap and accepted with pleasure. Wives who receive a living from their husbands will be good housewives and should be obliged to manage them sparingly, carefully and carefully, so as not to be wasteful so that all needs can be met and do not make it easy to use wealth.

In this procession the groom is careful and gradual in pouring the stuffing of *Kacar Kucur* in the form of *Keba* or woven mat bag, yellow rice, beans, soybeans, coins and flowers such as roses, jasmine then wrapping cloth which is placed on the bride's lap and tied with be careful by, so that nothing is left behind or dropped.

Value

In the *kacur-kucur* procession there are values in the implementation process, namely the value of responsibility. it can be seen from the process of carrying out the *kacur-kucur*, the groom holds rice to the bride as if the groom has an obligation to provide economic support to his wife or family. This shows the responsibility of men to the family. In this *kacur-kucur* procession, there is not only the value of responsibility but also the value of devotion to parents, it can be seen during the implementation when after the groom gives rice to the bride, then the bride gives it to her parents. It means they as children must share with their parents as a sign of devotion to the parents who have raised them from childhood.

7. Dhahar Klimah

Dhahar Klimah or commonly called *dulangan* is the seventh procession at the *Panggih* ceremony, in which the bride and groom feed each other, the groom

makes a fist of rice taken from 3 prepared yellow rice fists, as well as side dishes and drinking water. Furthermore, the bride makes a fist of rice that has been made by the groom along with the side dishes and others and feeds each other.

Table 4.8

Dhahar Klimah in the *Panggih* procession

No	Object	Respresentament	Interpretant
7.	<i>Dhahar Klimah</i>	- Yellow Rice Cone-shaped	Harmony,Happiness and Love

Meaning

Dhahar Klimah is a procession where the bride and groom feed each other food. The procession *Dhahar Klimah* of feeding each other is carried out three times. The meaning contained is that the groom later as a husband must always meet his wife's needs, both physical and spiritual needs. It is in the form of guidance in married life. In addition, the wife is also expected to keep family secrets well. This *ritual* also describes the harmony of husband and wife that will bring happiness to the family he builds. The bride and groom feed each other, together in a blend of love between the two.

At this *dulang* ceremony, yellow rice in the shape of a cone also has its own meaning, namely that if you live you must be serious. Around the *tumpeng*, yellow rice is usually accompanied by side dishes, about seven kinds. This is meant as a form of asking for help.

Value

In *Dhahar Klimah* procession, there is a value contained in it, namely the value of togetherness. It can be seen from the process that is carried out, namely the two bride and groom eat by feeding each other or it can also be bribed by the bride's parents. The bride and groom eat with a variety of side dishes on one plate. This symbolizes that husband and wife in domestic life must live it together in difficult and happy conditions. and also given family harmony, enjoying God's gifts, and getting enough food.

8. *ngunjuk rujak Degan*

The *Panggih* procession in Javanese traditional weddings is followed by the *ngunjuk rujak* ceremony which means drinking with *rujak* . At this ceremony the bride and groom and the bride's parents taste *rujak degan*, a drink made from shavings of young coconut mixed with brown sugar, so it tastes sweet and fresh.

Table 4.9
ngunjuk rujak Degan in the *Panggih* procession

No	Object	Respresentament	Interpretant
8.	<i>ngunjuk rujak Degan</i>	- young coconut shavings - brown sugar	harmony and togetherness in building family relationships

Meaning

The *Ngunjuk rujak Degan* procession begins with the bride's father tasting *Ngunjuk rujak* which is fed by the bride's mother. The mother of the bride asked,

“How does it feel, sir? My father immediately replied, wow, fresh, hopefully it will be useful and make you full. After that, the mother of the bride joined in. drinking *rujak* with him, followed by the bride and groom drinking *rujak* with him. Then the whole family tasted a fresh drink made from shaved young coconut mixed with brown sugar to make it fresh and delicious. The *Rujak Ngunjuk* procession with this meaning shows harmony and togetherness, that everything is sweet is not enjoyed alone, but must be enjoyed together and felt with the whole family

Value.

This *Ngunjuk rujak Degan* procession has the value of social solidarity. The value of social solidarity is a unified value between friendship or kinship and social behavior in society. These values affect the sentence above by meaning that the values that are built in a family can go well by carrying out a wedding party held by one of the family or neighbors and we as social beings must help each other in a wedding ceremony. Either help in terms of economy, in terms of energy or anything else that can help a family carry out a wedding.

9. 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 the right of the wedding couple, while the groom parents sit next to the left of the wedding couple.

Table 4.10

Mapag Besan in the *Panggih* procession

No	Object	Respresentament	Interpretant
9.	<i>Mapag Besan</i> (<i>Mertui</i>)	-	The harmony union of the two big families

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 extended family of the bride and groom.

Value

at the *mapag besan* ceremony there is a value of worship or the value of friendship, namely the parents of the bride and groom must get along and maintain the relationship as in the procession of picking up the parents of the groom (*besan*) by the bride's family. and friendship relationships are affectionate relationships that are not limited to relationships within a large family. but a large family can be created by a marriage, in addition to the union of two humans, marriage is the union of two families.

10. *Sungkeman*

Sungkeman is the last procession in the Javanese traditional *Panggih* ceremony carried out at the aisle. *sungkeman* done by the bride and groom to ask for blessings from their parents by kneeling or squatting in front of their parents. First, the bride performs *sungkeman* to her father by squatting in front of the father. Then ask for the father's blessing. In Javanese cultural families, the man is considered the head of the family, so the bride prefers *sungkem* to the father. After finishing *sungkeman* to the father continued to the mother. The groom also performs *sungkem* to the father-in-law and mother-in-law. This initial *sungkeman* is done to the parents of the bride by respecting her as the host and who has a purpose in this wedding ceremony.

Next *sungkeman* to the parents of the groom. Here the groom performs *sungkeman* to his father and then to his mother. When finished, the bride goes to the father-in-law and mother-in-law

Table 4.11

Sungkeman in the *Panggih* procession

No	Object	Respresentament	Interpretant
10.	<i>Sungkeman</i>	-	hope of respect and blessing parents

Meaning

Sungkeman has a meaning which is the hope and blessing given by parents to their children. The child hopes that the parents will give their blessing as well

as the prayers and hopes that are given to the child so that his child's life in fostering a household can run well. The child also apologizes for the mistakes that have been made to the parents while being their child. means that the child becomes a pious wife, obeys her husband's orders and obeys all religious rules about being a pious wife for her husband and family. because his parents gave birth to him and raised him.

Value

Courtesy value. The politeness value contained in the procession has a very high politeness value towards parents which we must obey and we are polite to him. Because both parents are older people that we must respect, care for and love and pray for a long life.

C. FINDING

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

1. There are several signs in the 10 objects of Procession *Panggih* ceremony in Javanese Wedding that can be interpreted in their meaning.
2. The meaning of the Procession at the *Panggih* Ceremony is an original ritual or tradition in Javanese custom. *Panggih* in Javanese means to meet, is a traditional culture that is carried out after the marriage contract. That is, describing the readiness of married couples in facing obstacles and challenges in a new life in the household to become a prosperous and happy family. *Balangan Gantal* means a sign of a couple meeting between

a woman and a man who has been tied and united with the sacred thread of love. *Wiji Dadi* is a ritual of stepping on an egg which symbolizes the groom's readiness to become the head of the family and is responsible, after that is the *ritual* of washing the groom's feet. As a wife, she will remain faithful to serve her husband, signifying the devotion of a wife to her husband. *Sinduran* is symbolized as the hope of unity between the heart and mind. *Bobot Timbangan* is This means that neither girls nor boys are distinguished by their parents. *Tanem Jero* means that the couple has been "planted" into an independent couple so that one day they can bear sweet fruit, namely forming a family with happy offspring. *Kacar kucur* symbolizes the responsibility of a husband who has the obligation to provide for his wife. *Dhahar Klimah Dulang* is interpreted as harmony, happiness. *Ngunjuk rujak Degan* symbolizes harmony and togetherness, that everything sweet is not enjoyed alone, but must be enjoyed together and felt with the whole family. *Mapag Besan (Mertui)* the harmony of two large families. *Sungkeman* which is the hope and blessing given by parents to their children.

3. The values contained in the *Panggih* ceremony in Javanese wedding culture are the *balangan gantal* has religious values .*Wiji Dadi* has the value of commitment. *Sinduran* has value of mutual cooperation. *bobot timbang* has value of equality. *Tanem Jero* has value of gratitude . *kacur-kucur* has value of responsibility .*Dhahar Klimah dulangan* has value of

togetherness. *Ngunjuk rujak Degan* has value of social solidarity. *Mapag besan* has the value of friendship. *Sungkeman* has Courtesy value.

D. Discussion

The results obtained in this study are that the procession of the *Panggih* ceremony has the meaning and value of each sign contained in each *ritual*. These signs can be analyzed using Peirce's triadic. Existing signs have their own elements to analyze, such as representation and interpretant. The *Panggih* ceremony is an original *ritual* or tradition in Javanese customs that is carried out during a wedding ceremony. The *Panggih* ceremony aims to get blessings in starting a new household life and forming a prosperous family. The *Panggih* ceremony is one of the traditional Javanese wedding ceremonies that must be preserved from generation to generation. especially the Javanese must learn to know the value and meaning derived from each Javanese tradition to preserve Javanese culture, such as through research on this *Panggih* ceremony. The values contained in this procession are religious values, commitment values, mutual cooperation values, and equality values. , the value of gratitude , the value of responsibility , the value of togetherness , the value of social solidarity , the value of friendship and the value of courtesy . These values 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

Based on the results of the research, the following conclusions can be drawn.

1. There are 10 processions of *Panggih* Ceremony in Javanese wedding culture which have meaning. The author analyzes using Peirce's triadic semiotic approach which focuses on the relationship between object, representation and interpreter which then produces meaning and value that occurs in the *Panggih* procession. In this case, it shows that the meaning contained in the object of the *Panggih* ceremony procession is a form of *ritual* that describes the couple's readiness to face the obstacles of problems in new household life and to get blessings.
2. The meaning contained in the objects in the procession of the *Panggih* ceremony is in the form of gratitude to Allah SWT, and having advice for the bride and groom. the ritual is also a prayer for the bride and groom in living a new life.
3. The values contained in the *Panggih* ceremony in Javanese wedding culture are the *balangan gantal* has religious values .*Wiji Dadi* has the value of commitment.*Sinduran* has value of mutual cooperation.weight has value of equality. *Tanem Jero* has value of gratitude . *kacur-kucur* has value of responsibility .*Dhahar Klimah dulangan* has value of

togetherness. Showing *rujak Degan* has the value of social solidarity.

Mapag besan has the value of friendship .*Sungkeman* has Courtesy value.

B. Suggestion

Based on the conclusion about the Semiotic meaning of *Panggih* Ceremony in Javanese wedding culture, the following suggestions were made.

1. With this research, it is hoped that it can increase knowledge about the *Panggih* ceremony in Javanese traditional weddings and the meaning of each wedding procession
2. This paper needs to be further developed by explaining every event in the Javanese traditional wedding ceremony, from the pre-wedding ceremony to the post-wedding ceremony. The author hopes that further researchers can continue this paper so that knowledge about Javanese traditional wedding ceremonies can be known by all readers, especially Javanese youths who are indigenous in North Sumatra who have started to forget their customs or who do not know Javanese customs at all.

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APPENDIXES

1. APPENDIXES. Photo in the *Panggih Procession*

1. *Balangan Gantal*



2. *Wiji Dadi*



3. *Sinduran*



4. Tanem Jero



5. Bobot Timbangan



6. Kacur-Kucur



7. Dhahar Klimah /dulangan



8. rujak Degan



9. Mapag besan





10. Sungkeman



2. APPENDIXES Javanese translation in the *Panggih Procession*

No	Javanese	English
1	<i>Balangan Gantal</i>	Trowing Betel Leaf
2	<i>Wiji Dadi</i>	step on the egg
3	<i>Sinduran</i>	Delivering the bride and groom using Sindur fabrics sit
4	<i>Tanem Jero</i>	Planting (Setting) Couples into the Bride's chair
5	<i>Bobot Timbangan</i>	father of the bride and groom
6	<i>Kacur-Kucur</i>	pouring rich contents (bags or containers) to the bride and groom with sindur

7	<i>Dhahar Klimah</i>	Couples who give each other bribes
8	<i>rujak Degan</i>	made from rujak degan (a drink made from grated young coconut mixed with brown sugar).
9	<i>Mapag besan</i>	welcoming the parents of the bride and groom
10	<i>Sungkeman</i>	hope of respect and blessing parents

3. APPENDIXES biodata of informant



Name :Mr.Selamet

Age :48 Years old

Job :Javanase Evant

Address :jl Teratai 21,Desa Tandem Hilir I,Kec.Hamparan Perak, Kab.Deli

Serdang

4. APPENDIXES Form K-



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Form : K-1

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 NPM : 1702050054
 Prog. Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 136 SKS

IPK = 3,47

Persetujuan Ket/Sekret. Prog. Studi	Judul yang Diajukan	Disahkan Oleh Dekan Fakultas
	Semiotic meaning of <i>Panggih</i> Ceremony in Javanese wedding culture	
	Improve student vocabulary using scrabble games	
	An Analysis of Speech Act in the Movie Beauty and The Beast	

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Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Habib Syukri Nasution, S.Pd M, Hum *ACC 07/04-2021*

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Dan Dosen Pembimbing

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Pembimbing : Habib Syukri Nst, S.Pd, M.Hum

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

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2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 6 April 2022

Wa'alaikumssalam Warahmatullahi Wabarakatuh.



Dikeluarkan pada Tanggal :
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06 April 2021 M

Dekan


Prof. Dr. H. Elfrianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

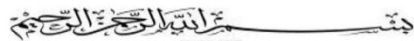
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NO	MASUKAN / SARAN
BAB I	-Background of Study ,Scope and Limitation -Identification of the Problems
BAB II	-Relevant Studies
BAB III	-Research Design
LAINNYA	References
KESIMPULAN	() Disetujui () Ditolak () Disetujui Dengan Adanya Perbaikan

Medan, 4 September 2021

Dosen Pembahas

Mandra Saragih, S.Pd., M.Hum

Dosen Pembimbing

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PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd., M.Hum

Sekretaris

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Tanggal : 4 September 2021
Dengan Judul Proposal : Semiotic Meaning of *Panggih* Ceremony in Javanese WeddingCulture.

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Pada Tanggal :September 2021

Wassalam
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Pendidikan Bahasa Inggris

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

10. APPENDIXES



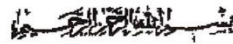
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20 September 2021 M



Muhammad Arifin, S.Pd, M.Pd

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NPM : 1702050054
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Judul Penelitian : Semiotic Meaning of *Panggih* Ceremony in Javanese
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Medan, September 2021

Hormat saya
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(Afrina Gustia)

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

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

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Nomor : 2104 /II.3-AU/UMSU-02/F/2021 Medan, 29 Shafar 1443 H
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Deli Serdang
di
Tempat

Bismillahirrahmanirrahim
Assalamu 'alaikum Wr. Wb

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Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semiotic Meaning of *Panggih* Ceremony in Javanese Wedding Culture.
Demikian 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'alaikum Wr.Wb




Dekan
Prof. Dr. H. Elfrianto Nst, M.Pd
NIDN 0115057302

****Pertinggal****

13. APPENDIXES



PEMERINTAH KABUPATEN DELI SERDANG KECAMATAN HAMPARAN PERAK DESA TANDEM HILIR I

Jalan Bahagia No. 6 Desa Tandem Hilir I Kode Pos : 20374
Email : tandemhilirsatutitik@gmail.com Website : www.hamparanperak.deliserdangkab.go.id

Tandem Hilir I, 07 Oktober 2021

Nomor : 005/87/TH.I/2021
Lamp : --
Hal : IZIN RISET

Kepada Yth :
**Bapak Dekan Universitas Muhammadiyah
Sumatera Utara**
Di
Tempat

Dengan hormat,

Sehubungan dengan surat dari Universitas Muhammadiyah Sumatera Utara Fakultas Keguruan dan Ilmu Pendidikan Nomor : 2104/11.3-AU/UMSU-02/F/2021 tanggal 06 Oktober 2021 perihal Izin Riset, Kami tidak merasa keberatan apabila Mahasiswi Fakultas Keguruan dan Ilmu Pendidikan untuk melaksanakan izin riset di Desa Tandem Hilir I untuk menyelesaikan studi program S1 selama 1 (Satu) sesuai dengan nama dibawah ini :

No	Nama	NPM	Jurusan	Ket
1	AFRINA GUSTIA	1702050054	Pendidikan Bahasa Inggris	-

Demikian hal ini Kami sampaikan untuk dipergunakan seperlunya.


HERIANTO

Tembusan :

1. Sdra BPD Tandem Hilir.I.
2. Sdra LKMD Tandem Hilir.I.
3. Arsip.

RESEARCHER'S CURRICULUM VITAE



The author of the thesis entitled “Semiotic Meaning of *Panggih* Ceremony In Javanese Wedding Culture” is Afrina Gustia, Born on April 14, 1999 in Medan, Muslim. The author is the son of a father named H.Agus Suroto and mother Hj.Salasia Ariyanti Aloya Who is the Second child of 4 siblings who resides on Jl Marelan Saga Lk.05 Psr 3 Barat, Kec.Medan Marelan,Kab.Kota Medan, North Sumatra.

The author completed her education at TK Sari Rukun Medan in 2004-2005 ,Sekolah Dasar Swasta Al Washliyah 25 Medan in 2005-2011, SMP Negeri 32 Medan in 2011-2014 And graduated from Senior high school in 2017 at SMA Negeri 16 Medan.

In 2017 the author continued her studies at the university of Muhammadiyah North Sumatra (UMSU) faculty of teacher and education in The English Program