

**MULTIMODAL SEMIOTICS STUDY OF A TRADITIONAL JAVANESE
WEDDING CEREMONY ON TEMU MANTEN**

SKRIPSI

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

By:

KHAIRUNISA
NPM: 1902050136



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

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA

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



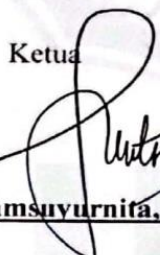
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Nama Lengkap : Khairunisa
NPM : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten


Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).

Ditetapkan : (A-) Lulus Yudisium
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() Tidak Lulus

Ketua PANITIA PELAKSANA


Dra. Hj. Svamsuyurnita, M.Pd.

Sekretaris


Dr. Hj. Dewi Kesuma Nst, M.Hum.

ANGGOTA PENGUJI:

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

1.

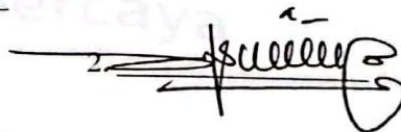


2. Fatimah Sari Siregar, S.Pd., M.Hum.

3. Dra. Diani Syahputri, M.Hum.

3.







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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

LEMBAR PENGESAHAN SKRIPSI



Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Khairunisa
NPM : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Multimodal Semiotics Study of a Traditional Javanese Wedding Ceremony on Temu Manten

Sudah layak di sidangkan

Medan, September 2023

Disetujui oleh:

Pembimbing

Dra. Diani Syahputri, M.Hum.

Diketahui oleh:

Dekan

Dra. Hj. Syamsuyarnita, M.Pd.

Ketua Program Studi

Pirman Ginting, S.Pd., M.Hum.



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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
Website : ww.fkip.umsu.ac.id E-mail : fkip@umsu.ac.id

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertanda tangan dibawah in:

Nama Lengkap : Khairunisa
NPM : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Multimodal Semiotics Study of A Traditional Javanese
Wedding Ceremony on Temu Manten

Dengan ini menyatakan bahwa skripsi saya yang berjudul **“Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten”**. Adalah benar bersifat asli (original), bukan hasil menyadur mutlak dari karya orang lain.

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

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,

KHAIRUNISA

ABSTRACT

Khairunisa. 1902050136. Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten. Thesis. English Education Department Faculty of Teacher Training and Education. Universitas Muhammadiyah Sumatera Utara. 2023.

This research was analyzed Multimodal Semiotics analysis of Javanese wedding ceremony which focused on *Temu Manten* procession. This analysis was focused on the verbal and non-verbal (visual) of *Temu Manten* procession. It was limited to describe the meaning embodied of each semiotic aspect by using Kress & Van Leeuwen theories. This research aims to analyze and describe : (1) The Multimodal Semiotic elements realized in the *Temu Manten* procession in a traditional Javanese wedding ceremony (2) The meaning embodied in the *Temu Manten* procession in a traditional Javanese wedding ceremony. This research was used descriptive qualitative method by Miles, Huberman, and Saldana. The data source of this research was obtained from one of the wedding ceremony of researcher's friend, Siti Rukaya and her husband was in Labuhan Batu Utara, Aek Kanopan city, Desa Tarutung Gelugur. *Temu Manten* procession, a traditional Javanese wedding ceremony has seven processions were semiotic multimodal elements that are realized in it; each element is interconnected in producing meaning. These elements are visual elements in the form of objects, colors, and participants; audio elements in the form of music sounds; gesture elements in the form of body language and facial expressions; and spatial elements in the form of distance. *Temu Manten* is a requirement that must be followed to formally declare to the two couples that they have become husband and wife. It also serves to express the couple's desire to be united as a legal couple in order to be under Allah's blessing and protection at all times.

Keywords: *Multimodal semiotics, Temu Manten, Verbal and non-Verbal (Visual) language, Kress & Van Leeuwen*

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First, in the name of Allah the most gracious and most merciful, the researcher would like to thank Allah who has given her chances in finishing this research titled *Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten*. Second peace be upon to our prophet Muhammad SAW, who has brought us from the darkness into the lightness which is full of science and technology.

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Finally, the researcher hopes that this research will be useful for the academic fields or others. The researcher also fully realized that this research is far from perfect, and thus any positive criticism is absolutely acceptable for the improvement of this research in the future

Medan, September 2023

Khairunisa

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is a symbol system that becomes a means of communication for everyone where the language used is not only verbal language but uses non-verbal (visual) such as gestures and colors. In addition, language is closely linked to culture because it is a means of conveying culture from generation to generation. This is as said in (Firman. Naf'an Tarihoran., 2017) that language is a system that we inherit or acquire from the culture or society in which we grow up. Language can also influence the direction of human thoughts, actions and behavior. These things are the relationship between language and culture. Language is unique and has a veritably close relationship with the culture of the people who use it. Language is a cultural product and at the same time a means of conveying the culture of the language community concerned. Language and culture are inseparable because they have a veritably close relationship.

Language and culture have a connection to human life. Culture helps and connects people to each other, especially Indonesian culture. As Brown (2000:177) in (Fishman, 2004) convinced there is a connection between language and culture. He says, "It is apparent that culture... becomes highly important in the learning of a second language. A language is a part of culture, and a culture is a part a language; the two are intricately interwoven... (p177).

Nowadays, Indonesian culture has been influenced by other cultures, such as western culture. The existence of Indonesian culture is starting to fade over time. Numerous youthful people are getting further and forgetting Indonesian culture. As is common knowledge, a lot of young people like and enjoy other cultures, particularly western civilizations. (Tylor, 2021) states that culture is a complex total that includes knowledge, beliefs, arts, morals, wisdom, law, customs, and other capacities and habits acquired by humans as members of society. The researcher's tribe is a part of the well-known Javanese culture, which is one of the several civilizations present across Indonesia.

The culture of Java is rich in customs, such as those associated with marriage, the seventh month of pregnancy, childbirth, and more. One of the Javanese cultures that is commonly found but is seen only as entertainment and also only to carry out what their ancestors did without knowing what meaning is contained in the local wisdom is the traditional Javanese wedding ceremony. Despite being the most numerous and well-known traditions in Javanese culture, few people are aware of the significance of the customs that are observed during wedding ceremonies. This ceremony can provide meaning for the supporting community and not merely as entertainment for the audience, but this ceremony has a hidden meaning contained therein.

The meaning is a language that wants to be conveyed through speech, gestures, sounds, objects, colors, and so on. Within the culture there is a language that is a forum for conveying information to the community concerned. Therefore, we need to know more about the meaning and functions performed in traditional

Javanese wedding ceremonies, especially in the *Temu Manten* procession. Because in several places, especially in the village where researcher live, there are many people who don't even understand about the surrounding culture, especially in Javanese culture, and also the meaning contained in a traditional Javanese wedding ceremony and the majority of the people perceive the *Temu Manten* procession ceremony only as an interesting thing to look at and only as an activity that has been carried out from generation to generation. According to the researcher's own experience, the *Temu Manten* procession is one that many people may attend, including members of the groom and bride's family as well as individuals from various social groups and even those outside of the Javanese culture. *Temu Manten*, also known as *Nemokkan* in Javanese, refers to the customary inauguration of the bride and groom at the woman's home.

The youth is no longer concerned about culture because they consider culture as an archaic thing to follow, and even for those who are older don't know the meanings contained in Javanese traditional weddings. With the ignorance of the people, especially for the youth where the meaning of each elements in the wedding is rarely known. With the reduction of knowledge of the meaning of each wedding tradition, the culture becomes less visible. To bring Javanese culture closer to the current generation so that it can be preserved for the next generation, i.e. by introducing the Javanese culture that can be found in their communities. Asking them to understand the local wisdom that exists and the meaning that exists in the culture, not just to be seen, or heard.

The meaning in the *Temu Manten* procession is conveyed through the use of verbal and nonverbal (visual) language elements. Verbal language elements refer to the sound effect and music sound and nonverbal language elements are body movements (gestures), sounds, objects, and colors. However, the analysis of meaning in traditional ceremonies tends to be only from objects, signs, and visual representations. Meanwhile, from the ceremony, other types of semiotics or sources of meaning are also found, such as gestures, and colors. This shows that the ceremony is not only a means of entertainment but also a form of language that can be studied in terms of meaning using a relevant language approach, namely multimodal semiotics.

The understanding of multimodal semiotics by the majority of people is still low, so they only see and become connoisseurs of events that display activities that are interesting to see without identifying the implied meaning. The low ability of the community and the author herself, of course, to understand the information conveyed through traditional events, especially in the *Temu Manten* procession is because they don't know the analysis of multimodal semiotics. Multimodal is the study of semiotic aspects as signs found in society. In the *Temu Manten* procession, there are several processions, and each procession doesn't only have one semiotic sign. In understanding the *Temu Manten* procession, we can use semiotic multimodal analysis, which is a way to analyze not only verbal but also visual elements.

This research related to the meaning of language in culture contained in the *Temu Manten* procession using a multimodal semiotic study has not been done

much. This research is interesting to do because it takes different actions from previous studies. Therefore, researchers raised this issue, which is also an important thing to do related to the findings on multimodal semiotics, and can gain and provide knowledge and understanding of the elements of multimodal semiotics and the various meanings of language in the culture contained in the *Temu Manten* procession. Also most people have not understand about Multimodal Semiotics, especially the terms of *Temu Manten*.

B. The Identification of the Study

Based on this background, the identification of the problem in this study are as follows:

- a. Many people didn't understand or even know the meanings contained in Indonesia culture especially in traditional Javanese wedding ceremonies.
- b. Most people especially young people think that traditional Javanese wedding ceremonies, especially in the *Temu Manten* procession, are just as an interesting thing to look at and just to perform things that have been passed down from generation to generation.
- c. The understanding of Multimodal Semiotics analysis is still low, especially in the analysis of traditional ceremonies.
- d. The elements of Multimodal Semiotic and meanings contained in traditional Javanese wedding ceremonies, especially in the *Temu Manten* procession must be analyzed because still many people didn't understand *Temu Maten* processions.

C. Scope and Limitation

The scope of this research is a Multimodal Semiotics analysis of the traditional Javanese wedding ceremonies which focused on *Temu Manten* procession. This analysis was focused on the verbal and non-verbal of *Temu Manten* procession. It was limited to describe the meaning embodied of each semiotic aspect by using Kress & Van Leeuwen theories.

D. The Formulation of the Study

Based on the background, the research problems are formulated as follows:

- a. What Multimodal Semiotic elements are found in the *Temu Manten* procession in a traditional Javanese wedding ceremony?
- b. How are the meaning of the *Temu Manten* procession embodied in a traditional Javanese wedding ceremony?

E. The Objectives of the Study

Based on the formulation of the problem, this research has the following objectives:

- a. to describe the Multimodal Semiotic elements contained in the *Temu Manten* procession in a traditional Javanese wedding ceremony.
- b. to analyze the meaning embodied in the *Temu Manten* procession in a traditional Javanese wedding ceremony.

F. The Significance of the Study

Theoretically, this research is expected to be helpful and useful as an additional reference for research with the same case, especially in the study of Multimodal Semiotics, and provide a reference when conducting related research

. Practically, this research is expected to help inform students about Multimodal Semiotics and its meaning contained in a culture. Javanese people are expected to understand how the meanings are realized in traditional Javanese wedding ceremonies so that there are no mistakes of meaning in every aspect. And it's hoped that this research will encourage other researchers to make further research related to Multimodal Semiotics and can be an additional source of knowledge for understanding Indonesian culture.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Multimodal

Multimodal is all about interaction, which means multimodal emphasizes that all means of communication play an important role both verbally and visually because they contain meaning and information. There are several ways to communicate meaning. The advancement of technology has altered human communication, moving it from straightforward to more intricate forms, from verbal to a blend of verbal and non-verbal, and from straightforward to more sophisticated forms. In contrast to verbal forms, which take the form of words (linguistics), non-verbal forms, sometimes referred to as visual, can be achieved via the use of pictures, movement, music, color schemes, and other resources.

If we look more closely, we can see that Kress (2009, p. 55) in (Oktafiani, 2020) views fashion as a "socially shaped and culturally given resource for making meaning." A resource's meaning is determined by the social and cultural context in which it is utilized, according to the definition of fashion. This resource may also be in the form of graphics, layout, voice, and sound and is not only restricted to language. These modalities are frequently combined to create communication messages. In the meantime, mode is defined as a word used in social semiotics to refer to meaning-constructing resources. This definition makes

it clear that the term "mode" refers to multimodal resources that have been arranged to facilitate the construction of meaning.

(Kress & Van Leeuwen, 1996) reveal that to convey a message, the visual mode and the verbal mode complement and support each other. Therefore, the interpretation of meaning cannot be done only by highlighting one of these modes. In social semiotics, in particular, the verbal mode and the visual mode have their respective roles when representing the meaning or message of a multimodality discourse; this is attributed to the different affordances of the two types of modes (Kress, 2003, p. 65). The verbal mode represents the narrative world, while the visual mode represents the displayed world. These modes are combined to reinforce, complement, or exist in certain compositions (Kress & van Leeuwen, 2001, p. 2) in (Oktafiani, 2020).

According to Kress (2011b: 242) in (Budiawan et al., 2018) defines multimodality as a domain where theory gets its application. Multimodality is an application of the quiet theory of meaning. More clearly Kress states, "Multimodality names the field, in which semiotic work takes place, a domain for enquiry, a description of the space and of the resources that enter into meaning in some way or another" (2011a, 38). Meanwhile, Van Lueewen places multimodality not as a theory or method, but as a phenomenon. He states: "The term multimodality designates a phenomenon rather than a theory or a method [...]. The term multimodal here indicates that different semiotic modes (for example language and image) are combined and integrated in a given instance of discourse or kind of discourse..." (2015, 447). Van Lueewen's explanation refers to the

combination and integration of different semiotic modes. Thus, multimodality is the use of more than one semiotic mode to construct meaning.

Specifically, Gaunther Kress (2009b, 54) in (Budiawan et al., 2018) defines mode as "a socially shaped and culturally given resource for making meaning". He cites imagery, writing, layout, music, sound, gesture, speech or soundtrack as modes commonly used in communication practices. But Kress also says that there are various other socio-cultural products available in a given context that can be used to construct meaning such as clothing, furniture, and food. Thus, in multimodality, language is not the primary and only mode but is just one of many modes that can be used to construct meaning.

Multimodal refers to the way that people construct meaning through the use of several semiotics. Multimodal analysis is regarded in the context of text analysis as an analysis that integrates linguistic theory with analytical methods from other fields, such as systemic functional linguistics (LSF) and multimodal analysis, to comprehend texts that utilize verbal and visual modes. Multimodal theories have been used to create the multimodal analysis model (Anstey & Bull, 2010). Based on the LFS method, which stresses the meaning component, the text is analyzed. The importance of all forms of communication, both verbal and nonverbal, in creating meaning is emphasized by multimodal analysis. All forms of communication with interaction texts and the incorporation of two or more semiotic sources or mediums are subject to multimodal analysis (Oktafiani, 2020).

Hull & Nelson (2005) classify that Multimodal content integrates images, sound, music, and movement to create different forms of meaning without

privileging verbal text as the singular mode of communication. (Kress & van Leeuwen, 1996) similarly stated that images, texts, visuals and sounds are semiotic resources that concatenate in a certain schematic structure to contextualize meanings. The affordances of each modality intermingle with one another and help the user construe texts.

2. Multimodal Semiotics

The basic definition of semiotics is a study of signs. In other words, the sign implies two elements of encoding about the sign, namely the signifier and the signified. Saragih (2019:11) states that the relationship between the signifier and the signified is a realization relationship, namely the signifier is realized by the signifier or the signifier realizes the signifier, for example red as a danger signifier with the meaning of 'danger' as a signifier and the color red as a signifier.

Jewitt & Henriksen (2016) states that Multimodal semiotic is a field of study that focuses on meaning-making and meaning-makers through the study of media of dissemination and modes of communication that people use to represent their understanding of the world and to shape power relations with others. Multimodal semiotic analysis is a powerful tool with which to understand the social function and complexity of a wide range of texts.

Kress (2000: 337) in (Sinar, 2018:5) states that it is impossible to understand the text completely by looking at the linguistic elements alone. This emphasizes that there are other modality elements that must also be understood in order to fully comprehend a text. We read a verbal text and simultaneously a

visual text and make signs that direct our eyes from the visual to the verbal text. This means that there is a structured sequence of "elaboration" (Halliday 1985: 202) in (Sinar, 2018:5) regarding the textual message from the pictorial message so that the illocutionary power is present through the combination of all components of semiotic modalities. In a multimodal perspective, verbal and visual means are the understanding of communication or language interaction represented through speech, writing in the form of letters, graphics, visual images, expression, gesture, movement, distance and material objects of sound or voice such as intonation, color, a person's gaze, and others.

Kress, G. & Van Leeuwen (2002) in (Yanti et al., 2022) defines "Multimodal semiotics is the way of communicating using different modes at the same time, for instance semiotic modes in the form of letters, pictures, colors, sounds, and so on". The multimodal semiotics analysis discussed in this research used the multimodal semiotics analysis model was developed from a combination of multimodal theory (Anstey & Bull, 2010) and multimodal analysis by Kress and Van Leeuwen (1996–2006) in (Suprakisno, 2015). According to them, there are five multimodal semiotic systems in a text, namely:

- 1) Linguistic: vocabulary, generic structure and the grammar of oral and written language,
- 2) Visual: color, vectors and point of view in still and moving images,
- 3) Audio: volume, pitch and rhythm of music and sound effects,
- 4) Gestural: movement, speed and stillness in facial expression and body language, and

- 5) Spatial: proximity, direction, position of layout and organization of objects in space.

Multimodal semiotics analysis in this study includes visual, audio, spatial and gestural aspects. These four types of semiotic systems were chosen because this research only focuses on them. Kress & Leeuwen (1996:122) in (Sinar, 2018:13) create a visual text analysis model based on Halliday's view that 'language is social semiotics'. Kress & Leeuwen focused on the different meanings formed by the combination of verbal and visual means and the relationship between the two means. It turns out that the use of visual text tends to be used more than the use of verbal text, during interaction.

- 1) Visual elements refer to colors and objects.
- 2) Audio relates to material produced by music sound/volume.
- 3) Gesture includes complete body language derived from almost all parts of the body that can be seen with the visible eye such as various types of body part movements: the head part of the body is used to confirm (nodding movements) or reject (shaking movements) the information given, the face is the part of the body that sends the most hidden messages. In addition to body language, gestures also present verbal messages, such as thumbs up or hand gestures of agreement, illustrators to explain someone who speaks by using their hands, affect displays kinesic messages about facial expression (Sinar, 2018:14).
- 4) Spatial includes aspects such as the distance or proximity of objects.

It can be concluded that every time someone interacts, for example listening or responding to what the interlocutor says, they must make verbal choices such as choosing the topic of conversation, voicing speech with prosody, voice pressure, tone, even looking at facial expressions, clothing, how to stand or sit, nodding or leaning including the environment in which the interaction takes place, even if it is only a cursory glance at who is talking on his left right, or passing in front of him or her, whether it is verbal or nonverbal, but this text is multimodal because it combines two or more means and gives communication meaning to both verbal and visual means in multimodal interactions.

3. Traditional Wedding Ceremony

Etymologically, a traditional ceremony is divided into two words: ceremony and tradition. A ceremony is a series of events conducted by a group of people that have certain rules in line with their goals. Meanwhile, the meaning of tradition is a form of culture that functions as a regulation of behavior. Tradition is also a magical religious habit from the life of a native population which includes culture, norms, and rules that are closely related and then become a traditional system or arrangement (Koentjaraningrat, 2010). So, a traditional ceremony is one of the traditions carried out by a group of Indonesian people with a specific purpose where there are still strong cultural values and for the needs of the people who support and believe in the ceremonies.

Despite the modern age and advanced life of the community, traditions must still be kept alive. Indonesia is a country with numerous cultures. There are

various traditions and traditional ceremonies in each region that have their own meaning and purpose. One of the traditional ceremonies that is widely held by the people of Indonesia is the traditional wedding ceremony. A traditional wedding ceremony is an event that is held to perform a ceremony based on the local customs that apply in a particular community. Due to the diversity of languages, cultures, and tribes in Indonesia, weddings performed with various traditions are not a foreign thing to be heard. The different views and beliefs of Indonesian people about culture make marriage a holy thing. One of the wedding traditional that takes place in Indonesia is a traditional Javanese wedding, a traditional Javanese wedding is one of the most widely practiced wedding traditional in Indonesia.

The wedding ceremony changes an individual in taking on a new life. The newly built family must be nurtured in order to create a happily, prosperously, comfortably, and peacefully life. Therefore, family life requires an attitude of responsibility. Each family member is required to play an active role according to their capabilities. Javanese families also have a dual power system or paternalistic system, where the father and mother hold the power of the family together. However, the final decision still rests with the father (Purwadi, 2007, p.7) cited in (Pratama & Wahyuningsih, 2018).

Javanese society is known as the largest population in the whole of Indonesia. Almost all the islands in Indonesia have Javanese society. Besides being known to have a friendly personality, Javanese people have an extraordinary history and tradition, as well as other tribes. This is proven by the

many types of Javanese traditional dances, music, traditional houses, and ceremonies that make the Javanese language known in many regions in Indonesia and even in other countries. A traditional Javanese wedding has many processions that must be implemented by the bride and groom and their families. The traditional Javanese wedding procession is as follows (Sutikno et al., 2022);

1) Ngelamar

Ngelamar is a tradition where the groom comes with his parents and family to the bride's house to ask for or propose to the family's daughter to be his wife.

2) Sesorahan

Sesorahan is an activity where the family of the groom-to-be gives some items to the family of the bride-to-be. In general, seserahan contains a set of clothes, jewelry, household appliances, and some money.

3) Pasang Tarub (Pasang Teratak)

Tarub is a decoration made using young coconut leaves or called janur. And teratak is a tent decoration done by the wedding organizer. The installation of tarub and teratak is what indicates that the family is holding a celebration or wedding. Usually the tarub is placed in front of the house or crossroads leading to the family's house holding a wedding celebration and the teratak will be placed in front of the family's house or in a place that is adequate to put the teratak.

4) Kembar Mayang

Kembar mayang is a traditional Javanese wedding ornament made from a

series of roots, stem, leaves, flowers and fruits. Usually the diversity of leaves taken will be bent into a banana stem. There are two twin mayangs, one for the groom and one for the bride, who will later exchange twin mayangs with each other.

5) Temu Manten

Temu manten is a Javanese wedding ceremony with several series, this process can be said to be the highlight of the Javanese wedding series. Temu manten is a procession of meeting between the groom and the bride who have officially become a religious couple. This procession is usually attended by family and invited guests, even the surrounding communities come to watch this procession. This procession is a traditional procession that can also attract the attention of the surrounding communities so that it can entertain them and the invited guests. Some of the rituals performed at Temu Manten are as follows;

- a. Balangan gantal, a procession where the bride and groom throw gantal or betel leaves rolled up with areca nut, flowers, whiting, gambier and black tobacco.
- b. Wiji dadi, is a procession where the groom steps on a raw egg which is then cleaned by the bride using water containing various Flowers.
- c. Sindur binayang (kirab), is a procession where the bride and groom stand side by side and link their little fingers to each other to the aisle seat guided by the bride's father by wearing a shindur shawl

on the bride and groom to cover the shoulders of them.

- d. Tanem jero, is a procession conducted after the bride and groom sit on the aisle chair then the bride's father holds their shoulders.
- e. Kacar-kucur (tampa kaya), is a procession where the groom will pour money mixed with yellow rice, nuts and flowers into the lap of the bride who is based on sindur cloth.
- f. Dulangan (dhahar walimah), is a procession conducted by the bride and groom holding plates of yellow rice and side dishes and then feeding the rice to each other.
- g. Mapang besan, is a procession of welcoming the arrival of the groom's parents and being greeted by the bride's parents then the bride's parents sit to the right of the bride and groom's parents on the other side.
- h. Sungkeman, is the last procession of the Temu Manten procession. The bride and groom ask for blessings and prayers to both parents who have sat next to them.

B. Previous Relate Study

There are several studies that have looked at semiotics and multimodal in this research. At this point, the researcher summarizes some previous studies that discuss semiotics and multimodal and its relevance to this research. The first study "*A Semiotical Analysis of Tedak Siten Ceremony in Javanese Tradition*" by (Sari, 2019). This research uses Peirce's triadic concept consisting of; representament, object, and interpretent in order to analyze the symbols

and how the meaning is embodied in the Javanese tradition ceremony of Tedak Siten. This research uses descriptive qualitative method with data collection through interviews, documentary video of Tedak Siten ceremony, and library research. This research shows that there are ten symbols displayed in the Tedak Siten ceremony that have the intended meaning. In determining the symbols shown in the Tedak Siten ceremony which are realized through seven symbol elements, namely, shape, color, action, terminology, texture, aroma and philosophy. This research doesn't produce much similarity with my research although it raises issues on Javanese traditional ceremonies and analyzes data using semiotics, namely triadic.

The second research is "*A Multimodal Analysis of Bukalapak Advertisement*" by (Amalia, 2019). This research analyzes multimodal that focuses on visual elements and experiential functions which aims to describe the realization of visual elements embodied in Bukalapak advertisements. Collecting the data in this research is taken from Bukalapak's Youtube channel by downloading ads, watching, taking screenshots, reading and examining texts and images. Then identify and analyze it to find the elements and functions of the experience. The research uses descriptive qualitative by Miles, Huberman and Saldana (2014) and uses the theory of visual elements by Kress and Leeuwen and the theory of experiential functions by Halliday. In this research found that there are 30 images contained in the advertisement consisting of three visual elements, leading, display and symbol. Meanwhile, there are twenty-five based on experiential functions. The dominant experiential function is material process,

while the least is verbal and behavioral process. This research also doesn't produce much similarity with the research that researcher did even though it analyzes using the multimodal analysis process.

Another research is “ *Analisis Multimodal pada Iklan Sunsilk Nutrien Sampo Ginseng (Multimodal Analysis of Sunsilk Nutrient Shampoo Ginseng Advertising)*” by (Rosa, 2014). The aim of this study is to examine audiovisual advertising for Sunsilk Nutien Ginseng Shampoo using a Semiotic method that focuses on Multimodal systems that comprise verbal, visual, audio, gestural, and geographic components. Cheong's (2004) analytical approach was used to do the visual analysis. The investigation showed that this advertising incorporates these five multimodal systems.

From the three previous studies, there are several comparisons that will distinguish researcher's research from these previous studies. The first research uses semiotics with Peirce's theory, where researchers use Kress Van & Leeuwen theories to analyze the meaning contained in the researcher's research. The second research uses multimodal which focuses on visual elements and experiential functions that aim to describe the realization of visual elements embodied in that research. The third research used semiotic method that focuses on multimodal systems that comprise verbal, visual, audio, gestural, and geographic components. Unlike researcher, the research that researcher did was almost the same goal as the first and third research, but researcher used Kress & Van Leeuwen theories and focuses on visual, audio, gesture, and spatial to analyze the meaning because in a tradition not only displays several signs or objects (visual representation), but

there are also another semiotic modes. And for the second research, it has the similarity of using a multimodal study, but researcher's research doesn't only focus on visuals but on the meaning of visuals, and verbal in a tradition. Therefore, researcher used a Multimodal Semiotic study because in a tradition doesn't only have one mode but several modes at a time.

C. Conceptual Framework

This research aims to describe the multimodal semiotics elements realized in the *Temu Manten* procession and analyze the meanings embodied in the *Temu Manten* procession at a traditional Javanese wedding ceremony. And to determine the relationship the variables may have for representation. Therefore, verbal and non-verbal (visual) language can't be understood as a one-way process that is to the individual.

This research examines multimodal semiotic analysis. The multimodal semiotics discussed in this research uses Kress & van Leeuwen theories. In addition, this research focused on verbal and nonverbal (verbal) in the *Temu Manten* procession at a traditional Javanese wedding ceremony. After analyzing the elements of multimodal semiotics and analyzing the embodied meaning, then the researcher got the findings.

Conceptual Framework

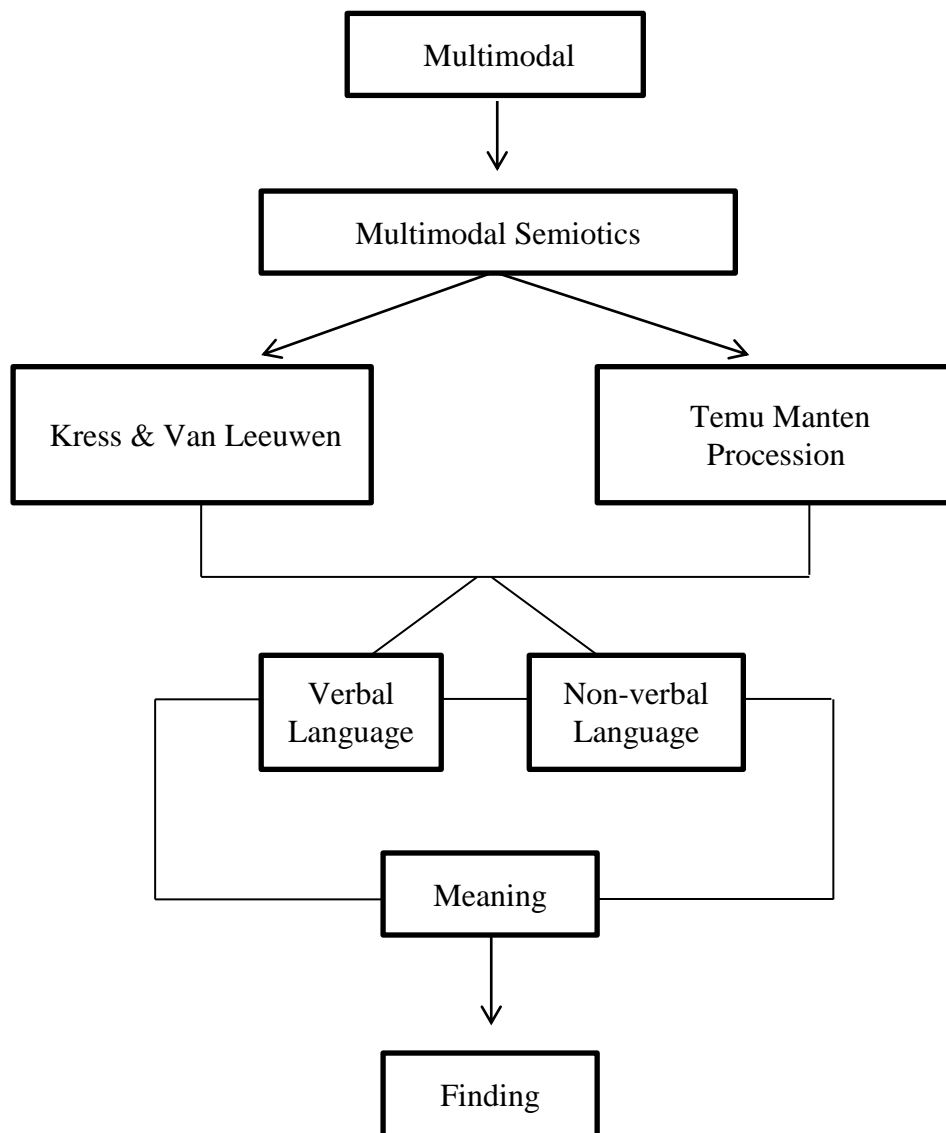


Figure 1 : Conceptual Framework Mutimodal Semiotic Study of a Traditional Javanese Wedding Ceremony on Temu Manten

CHAPTER III

METHOD OF RESEARCH

A. The Research Design

This research was used descriptive qualitative method. The aims of this research are to describe and analyze the multimodal semiotics elements as well as the meaning realized in the *Temu Manten* process in a traditional Javanese wedding ceremony. This research is being analyzed using Kress & Van Leeuwen theory which then the data will be analyzed based on the theories of experts and official sources that support the research. Then, this research produces the findings which answer the existing problem formulation.

B. The Source of Data

The data in this research was obtained from direct observation of the *Temu Manten* procession conducted in Labuhan Batu Utara, Aek Kanopan city, Desa Tarutung Gelugur on 25th February 2023. Then, doing an interview with the informants; Mr.Kasmino the Master of Ceremonies at a Javanese wedding ceremony (*dukun manten*) and Mr. Zumakir to find out and explore more information about the *Temu Manten* procession in a traditional Javanese wedding ceremony.

C. The Technique of Collecting Data

The techniques of data collection in this research were conducted by used the following methods;

a. Observation

Observation was conducted by researcher through direct visits to the field to obtain information about the multimodal semiotics elements that are contained in the *Temu Manten* procession at a traditional Javanese wedding ceremony held in Labuhan Batu Utara, Aek Kanopan city, Desa Tarutung Gelugur. To collect data, the researcher directly observes the procession and then the information would be analyzed.

b. Interview

Conducted interviews with informants by recording and listening to all the informant's words so that no mistakes occur, then writing down all the data obtained and related to the research problem.

c. Documentation

Researchers collect data by reviewing the documents received, both sound recordings, writings and documentation images that were taken previously. This method was used to complement the data from the observation and interviews.

D. The Technique of Analyzing Data

In analyzing the data, the technique of descriptive analysis was used to obtain results and conclusions. According to Miles, Huberman, and Saldana in (Mezmir, 2020), the techniques of data analysis were focused on several characteristics, including the followings;

a) Data Reductions

Data reductions means the process of selecting, focusing, simplifying, and abstracting data that appears from written field notes, interview transcripts, and documents. This process was done to make it easier for researcher to conclude data, meaning that the data is really focused and researcher can provide important information in the research.

In analyzing the data, data collection was carried out through direct observation and conducting interviews and documentation. Focusing the data on the *Temu Manten* procession at the traditional Javanese wedding ceremony. Simplifying the data, it was selected from visual, audio, gesture, and spatial that contain meanings then recorded and included from data analysis into theory. Abstracting the data, it was analyzed using multimodal semiotics from Kress & Van Leeuwen. This research analyzes the elements of multimodal semiotics and their meanings realized in the *Temu Manten* procession at a traditional Javanese wedding ceremony.

b) Data Displays

Data displays means the process of collection data that organized and compressed information in the form of sentences and tables that allows drawing conclusions and actions. In presenting the data, researcher made a description of the data by creating a tabulation of the multimodal semiotics elements realized in the *Temu Manten* procession and then described the the analysis and meaning in the following.

c) Drawing and Verifying Conclusions

Drawing and verifying conclusions means that all data collected was clearly described so that the conclusions can answer the formulation of the problems in this research. It was used Kress & Van Leeuwen theories to identify the multimodal semiotics elements and their meanings embodied in the *Temu Manten* procession at a traditional Javanese wedding ceremony.


BAB IV

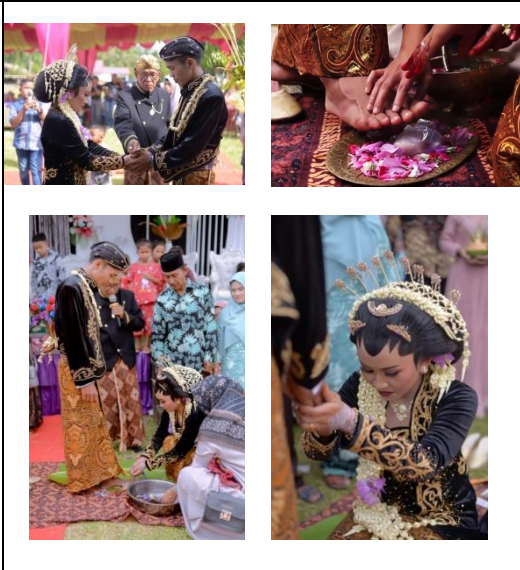

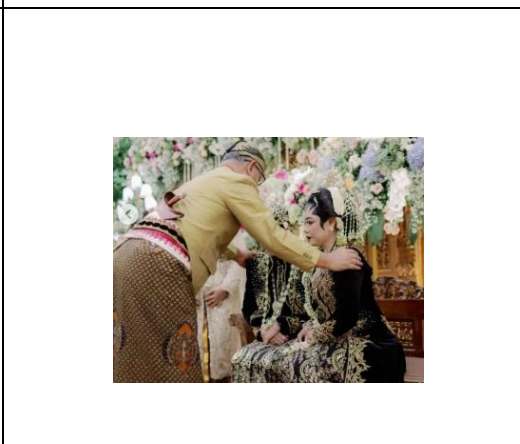
RESEARCH FINDING AND DISCUSSION




A. Data Collections

The research's data came from an analysis of a traditional Javanese wedding ceremony that was held in *Temu Manten*. Multimodal semiotic elements includes both verbal and nonverbal (visual) components, particularly in the form of visual, gestur, sound, and spatial. Kress and Van Leeuwen theory was used to examine the data. After the data had been abstracted, the data had access to information about the *Temu Manten* procession, which was known as the findings. The data then formed the conclusion. The data's specifics are displayed as follows:

Table 4.1 Data of the Research

No.	Temu Manten Processions	Multimodal Semiotic Elements
1	<p data-bbox="371 1361 544 1435">Balangan Gantal</p> <div data-bbox="647 1373 962 1767"></div>	<ol data-bbox="1075 1361 1498 1904" style="list-style-type: none">1. Visual: colors (green betel leaves), objects (betel leaves, lawe thread, as betel leaf binding, areca nut, whiting, ad tobacco as fillig inside betel leaf), and participants (the bride and groom, and the people who were watching the procession)2. Gesture: body language and facial expression from bride and groom3. Spatial: the distance of bride and groom

2	Wiji Dadi		<ol style="list-style-type: none"> 1. Visual: objects (raw eggs, setaman flowers, jarik cloth), and participants (the bride and groom, the parents, and mc (<i>dukun manten</i>)) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, parents, and mc 4. Spatial: the distance of bride and groom, and mc (<i>dukun manten</i>)
3	Sindur Binayang		<ol style="list-style-type: none"> 1. Visual: colors (red sindur clothes and yellow umbrella), objects (sindur cloth and umbrella), and (the bride and groom, the parents, grandmother, and mc (<i>dukun manten</i>)). 2. Audio: music sound (traditional javanese music) 3. Gestur: body language and or facial expression from the bride and groom, parents, and mc 4. Spatial: the distance of bride and groom, grandmother and mc (<i>dukun manten</i>)
	Tanem Jero		<ol style="list-style-type: none"> 1. Visual: participants (the bride and groom, and father) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, and father 4. Spatial: the distance of bride and groom, and father

5	Kacar-Kucur		<ol style="list-style-type: none"> 1. Visual: colors (red sindur cloth), participants (the bride and groom), and objects (sindur cloth, a jug and its filling). 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom 4. Spatial: the distance of bride and groom
6	Dulangan		<ol style="list-style-type: none"> 1. Visual: colors (yellow rice), objects (yellow rice / tumpeng rice), and participants (the bride and groom, and parents) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, and the parents
7	Sungkeman		<ol style="list-style-type: none"> 1. Visual: participants (the bride and groom, and parents) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, and parents 4. Spatial: the distance of bride and groom, and the parents


In this data collection, information was gathered for seven processions, each of which had multimodal semiotic components such as visual, audio, gestur, and spatial with various numeric meanings.

B. Data Analysis

Balangan Gantal, Wiji Dadi, Sindur Binayang, Tanem Jero, Kacar-Kucur, Dulangan, and Sungkeman were the seven processions included in this research. The results of this study show that multimodal semiotic elements may be heard in the *Temu Manten* procession during a Javanese wedding ceremony take a place. The data that has been discovered was examined uses Kress & Van Leeuwen theories. This can aid researchers in understanding the meaning derived from each multimodal semiotic elements in the *Temu Manten* procession as well as the means by which this meaning can be fulfilled.

1. Balangan Gantal

Table 4.2 Balangan Gantal in Multimodal Semiotics Analysis

No.	Temu Manten Processions		Multimodal Semiotic Elements
1	Balangan Gantal		<ol style="list-style-type: none"> 1. Visual: color (green betel leaves), objects (betel leaves, lawe thread, as betel leaf binding, areca nut, whitening, ad tobacco as fillig inside betel leaf), and participants (the bride and groom, and the people who were watching the procession) 2. Gesture: body language and facial expression from bride and groom 3. Spatial: the distance of bride and groom

There are three multimodal semiotic elements in this procession includes visual, gesture, and spatial. Visual displays color, objects, and participants. Gesture displays body language and facial expression from bride and groom such as hand movement, eye contact, and smile. Then, spatial namely the

distance of bride and groom.

Analysis :


Visuals in this procession are realized in three elements where all three are involved, namely, color, object, and participant. This procession shows the bride and groom who have been brought together standing facing each other. This means that two soul mates are brought together, then wearing traditional clothes dominated by black and brown, clothes that were used by Javanese palace people in the past. The activity is witnessed by many people or the local community, and then both parents also accompany the bride and groom. The bride and groom hold rolls of green betel leaves that have been tied with white lawe thread, where each roll has fillings such as areca nuts, whiting, and tobacco, which symbolize the meeting between two people who have found their soul mate (partner). The lawe thread acts as a betel leaf binder, where the lawe thread has a symbol of love that binds the two hearts of two people into one.

The gestures made by the participants in this procession are body movement, pace, and facial emotions. The gestures in this procession are realized from the activities carried out by the participants, namely when throwing gantal (betel leaf rolls), which is full of enthusiasm. The speed of the hands when throwing the gantal also represents the husband and wife's behavior; whoever throws first is the winner (his/her opinion is superior). There are also smiling and laughing expressions of the bride and groom that symbolize happiness—the happiness of two people who have been brought together and will live together.

The distance between the bride and groom who stand facing each other is separated by a jarik cloth on the ground as a base for the next procession; this is also used to provide a boundary for the two brides to throw gantal (betel leaf rolls) so that there is a challenge in it. The throwing of the betel leaf scrolls as a household life where husbands and wives give and receive their love and love to their spouses

2. Wiji Dadi

Table 4.3 Wiji Dadi in Multimodal Semiotics Analysis

No.	Temu Manten Processions	Multimodal Semiotic Elements
2	<p data-bbox="379 958 496 987">Wiji Dadi</p> 	<ol style="list-style-type: none"> <li data-bbox="1082 958 1495 1122">1. Visual: objects (raw eggs, setaman flowers, jarik cloth), and participants (the bride and groom, the parents, and mc (<i>dukun manten</i>)) <li data-bbox="1082 1122 1495 1218">2. Audio: music sound (instrumental music as backsound) <li data-bbox="1082 1218 1495 1352">3. Gestur: body language and facial expression from the bride and groom, parents, and mc <li data-bbox="1082 1352 1495 1449">4. Spatial: the distance of bride and groom, and mc (<i>dukun manten</i>)

There are four multimodal semiotic elements in this procession includes visual, gesture, audio and spatial. Visual displays objects and participants. Gesture displays body language and facial expression from bride and groom such as hand movement, eye contact, and smile. Audio includes music sound that used in this procession. Then, spatial namely the distance of bride and groom.

Analysis :

The visuals in this procession are realized as two elements: object and participant. This procession shows the bride and groom standing facing each other and holding hands, then the MC (*dukun maten*) standing in front of their hands. This means that the two couples who have officially become husband and wife accept each other and are given bless. Then wearing traditional clothes like the previous procession. The activity is witnessed by many people or the local community, and then the parents also accompany the bride and groom. Then there are various flowers; the type of flowers is not determined because the flowers used are flowers found in the house yard or in the garden of the house; therefore, the flowers are called setaman flowers, which symbolize the readiness of the bride; then there are raw eggs as a symbol of offspring and the readiness of husband and wife in the family; and jarik cloth as the base of the procession.

The sound music playing in this procession is traditional instrumental music with a slow tempo, dominated by gamelan. This type of music is used to show or give the impression of warmth and traditionalism and to support the harmonious atmosphere between the bride and groom.


The gestures in this procession are realized from the activities carried out by the participants, namely when the bride and groom did *wiji dadi*, where the groom holds the bride's hand in front of him; this grip means that the two brides accept to be together in the future, and then the man steps on the egg touched by the bride's hand, where this is a symbol of the groom's readiness to become a leader in his household, ready to take responsibility and ready to provide

offspring. The bride kneels and washes the husband's feet as a symbol of the loyalty, obedience, and devotion of a wife to her husband. The bride is expected to be able and willing to undergo the obligations and life of being a wife. Then, the wife kneels and holds her husband's hand with her eyes pointing down as a form of respect and will obey her husband in all goodness because the husband has a higher degree than the wife; this comes from the Prophet Adam, where his wife Eve comes from his rib.

Unlike the first procession, the distance between the bride and groom, who stand facing each other, is very close, with the groom holding the woman's hand and kowtowing in front of the groom. Each activity has its own meaning and supports the other. Body movements and speed, as well as facial expressions, are gestures displayed by participants in this procession.

3. Sindur Binayang

Table 4.4 Sindur Binayang in Multimodal Semiotics Analysis

No.	Temu Manten Processions		Multimodal Semiotic Elements
3	Sindur Binayang		<ol style="list-style-type: none"> 1. Visual: colors (red sindur clothes and yellow umbrella), objects (sindur cloth and umbrella), and participants (the bride and groom, the parents, grandmother, and mc (<i>dukun manten</i>)). 2. Audio: music sound (traditional javanese music) 3. Gestur: body language and or facial expression from the bride and groom, parents, and mc 4. Spatial: the distance of bride and groom, grandmother and mc (<i>dukun manten</i>)

There are four multimodal semiotic elements in this procession includes visual, gesture, audio and spatial. Visual displays colors, objects, and participants. Gesture displays body language and facial expression from bride and groom such as hand movement, eye contact, and smile. Audio includes music sound that used in this procession. Then, spatial namely the distance of bride and groom.

Analysis :

The visuals in this procession are realized in three elements: participants, objects, and colors. The procession shows the bride and groom being carried by a grandmother (both brides are tied with a cloth held by both ends by a grandmother) with a yellow umbrella, followed by the parents of the bride and groom, and there is a mc (dukun manten) who guides them. The cloth used is called sindur cloth, which symbolizes uniting the heart, mind, and determination. The cloth is red, which symbolizes courage and strength, namely having a strong and brave determination, and white, which symbolizes purity, namely a clean and pure heart and mind in the family. The yellow color of the umbrella means holy light, hoping that the future lives of the bride and groom will be protected and always accompanied by a bright light. The grandmother who carries them is an exemplary figure, guiding her children, who have been united by their hearts, to happiness.

The music that accompanies the activities in this procession is traditional music called the traditional song *lir ilir*, which means that humans must wake up from adversity and keep away from laziness. Strive to grow and be happy, like a happy new bride. Being able to bring others and oneself together on the right path


Improving faith in oneself while the moon still shines on the earth and the time one has in this world so that one day one can be ready when called by God. The type of music used to give a message to the bride and groom about living a family life in the future.

Participants in this procession make motions with their bodies, their speed, and their attitudes. The actions of the participants serve as the basis for the gestures that are made during the procession. For example, when a grandmother carries her two grandchildren or the bride and groom on sindur cloth to the aisle, it represents how the bride and groom are being led to step and walk toward a common objective with courage and strength. If you already have determination, you must keep going forward and never back down, along with hearts and minds that are in line to live a married life. The bride and groom join hands or link their fingers, which means they choose together and strengthen each other to build a household together. There are also facial expressions of parents with sad eyes who smile but hold back tears; this shows that they feel happy to let go of their children, but there is also a sense of emotion that is tucked away considering their children are already with someone else.

The distance between the bride and groom, who stand very close and even hold each other's hands while walking to the aisle, the grandmother in front of them by holding the two ends of the cloth that binds them, and the parents who are next to them. Each of these activities has its own meaning but supports each other.

4. Tanem Jero

Table 4.5 Tanem Jero in Multimodal Semiotics Analysis

No.	Temu Manten Processions		Multimodal Semiotic Elements
4	Tanem Jero		<ol style="list-style-type: none"> 1. Visual: participants (the bride and groom, and father) 2. Audio: music sound (instrumental music as background) 3. Gestur: body language and facial expression from the bride and groom, and father 4. Spatial: the distance of bride and groom, and father

In this procession were found four multimodal semiotic elements includes visual, gesture, audio and spatial. Visual only displays participants. Gesture displays body language and facial expression from bride and groom such as hand movement, eye contact, and smile. Audio includes music sound that used in this procession. Then, spatial namely the distance of bride and groom.

Analysis :


The visuals in this procession are realized with only one element, namely the participants. This procession shows the bride and groom, who have sat on the aisle seats, being given prayers and blessings by the father or family elders in the family by touching the shoulders of the bride and groom.

The music that accompanies the activities in this procession is only traditional instrumental music dominated by gamelan with a soft tempo. This type of music is used to show or give the impression of warmth and traditionalism and to support the solemnity of the procession.

Participants in this procession make motions with their bodies, their pace, and their facial expressions. Participant actions, such as when a father bends slightly and holds the shoulders of the bride and groom after sitting in the aisle seat, are what give this procession its gestures. This represents the two relationships that are bound together by love and have a strong foundation upon which to build their futures. It is hoped that they can pass any tests encountered in households, with the hope of living in harmony and prosperity. Helping and strengthening each other, confident that all trials will be resolved and bring them happiness. The bride and groom bow as a sign of respect and accept the prayers and advice of their parents. The bride and groom sit together with no distance between them, which means they have united and become an inseparable unit.

5. Kacar-Kucur

Table 4.6 Kacar-Kucur in Multimodal Semiotics Analysis

No.	Temu Manten Processions		Multimodal Semiotic Elements
5	Kacar-Kucur		<ol style="list-style-type: none"> 1. Visual: colors (red sindur cloth), participants (the bride and groom), and objects (sindur cloth, a jug and its filling). 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom 4. Spatial: the distance of bride and groom

There are also four multimodal semiotic elements in this procession includes visual, gesture, audio and spatial. Visual displays color, objects, and participants. Gesture displays body language and facial expression from bride and

groom such as hand movement, eye contact, and smile. Audio includes music sound that used in this procession. Then, spatial namely the distance of bride and groom.

Analysis :

The visuals in this procession are realized in three elements: participants, objects, and colors. This procession shows the bride and groom pouring the kucuran (the contents in the jug) into the lap of his wife, who is covered with sindur cloth. Sindur cloth means the union of hearts and a strong determination to support the family for the husband and keep what the husband gives for the wife. The jug means a container or the result of the husband's hard work or livelihood. Money as a representation of income; yellow rice as a representation of wealth; beans mixed with flowers as a representation of crops as a way of showing gratitude to God for all the grace and abundance of all crops given to his servants; and sindur cloth or white cloth as a container for the contents of the jug when the husband pours them out.

The sound music playing in this procession is traditional instrumental music with a slow tempo, dominated by gamelan. This type of music is used to show or give the impression of warmth and traditionalism and to support the solemnity of the procession.

Body movements and speed, as well as facial expressions, are gestures displayed by participants in this procession. The gestures in this procession are realized from the activities carried out by the participants, namely when the groom who holds the jug stands in front of his wife, then pours all the contents of the jug

into the lap of his wife, who has given him a sindur cloth as a symbol of the husband's responsibility to provide for his wife and family. As well as the sustenance and responsibility that the husband has given to the wife, they must be managed properly by a trustworthy person who can maintain whatever is given by the husband and can take care of his household properly as well. The groom standing in front of his wife with a slight bow when pouring the contents of the jug means that the husband is willing and responsible for his wife, and the bride sitting with a smile on her face indicates that the wife is happy with the husband's gift while guarding it with both hands.

6. Dulangan

Table 4.7 Dulangan in Multimodal Semiotics Analysis

No.	Temu Manten Processions	Multimodal Semiotic Elements
6	Dulangan 	<ol style="list-style-type: none"> 1. Visual: colors (yellow rice), objects (yellow rice / tumpeng rice), and participants (the bride and groom, and parents) 2. Audio: music sound (instrumental music as background) 3. Gestur: body language and facial expression from the bride and groom, and the parents

In this procession four multimodal semiotic elements were found includes visual, gesture, audio and spatial. Visual displays color, objects, and participants. Gesture displays body language and facial expression from bride and groom such as hand movement, eye contact, and smile. Audio includes music sound that used in this procession. Then, spatial namely the distance or proximity of bride and groom.

Analysis :

The visuals in this procession are realized in three elements: participants, objects, and colors. This procession shows the bride and groom sitting in the aisle chairs, and then both parents feed rice and drink to their children. The rice given is tumpeng rice, which is yellow rice that symbolizes harmony and happiness; yellow depicts wealth and noble morals commonly used in events such as Thanksgiving. It is hoped that one day they will be blessed with a family life that is harmonious and full of happiness.

The sound music playing in this procession is traditional instrumental music with a slow tempo, dominated by gamelan. This type of music is used to show or give the impression of warmth and traditionalism and to support the solemnity of the procession.


Participants in this procession make motions with their bodies, their pace, and their facial expressions. The actions of the participants are what give rise to the gestures in this procession, such as when the parents feed their kids and the two brides feed one another to symbolize their conviction that they will face life's heaviness and lightness as a couple, giving each other the assurance that whatever sorrow they experience together will be light and whatever joy they experience together will also be felt, and the dulangan given by the parents. Parental affection is always shown to their children without distinction when they are being fed by their loving hands. Each individual had a mixed look of warmth and sadness.

The close proximity of the bride and groom, sitting together with their messiahs, feeding each other, and then the parents standing in front of them

afterwards to feed them Each of these activities has its own meaning, but they support each other.

7. Sungkeman

Table 4.8 Sungkeman in Multimodal Semiotics Analysis

No.	Temu Manten Processions	Multimodal Semiotic Elements
7	Sungkeman 	<ol style="list-style-type: none"> 1. Visual: participants (the bride and groom, and parents) 2. Audio: music sound (instrumental music as backsound) 3. Gestur: body language and facial expression from the bride and groom, and parents 4. Spatial: the distance of bride and groom, and the parents

There are also four multimodal semiotic elements found in this procession includes visual, gesture, audio and spatial. Visual only displays participants. Gesture displays body language and facial expression from bride and groom such as hand movement, eye contact, and smile. Audio includes music soud that used in this procession. Then, spatial namely the distance of bride and groom.

Analysis :

The visuals in this procession are realized in only one element, namely, participants. The procession features both parents sitting in the aisle chairs and the bride and groom kneeling before their parents as they ask for forgiveness, prayers, and blessings from their parents.

The sound music playing in this procession is traditional instrumental music with a slow tempo, dominated by gamelan.. This type of music

is used to show or give the impression of warmth and traditionalism and to support the solemnity of the procession.

Participants in this procession make signals with their bodies and their faces. The bride and groom bow in their laps as a sign of apology and request blessings from their parents, who have educated and raised them, until it is time for them to start building their own lives in the hopes that they will receive the blessing and be blessed in the future. The gestures in this procession are realized from the activities carried out by the participants, such as the bride and groom kneeling in front of their parents, then grabbing one of their hands. The bride and groom then pray for pardon and blessings while their parents touch and embrace them. Parents' strokes serve as a sign of their forgiveness of their kids' transgressions and their bless for them to grow into better people, loyal wives and responsible husbands, and lovers of one another.

C. Findings

According to the data analysis that was done, the following findings may be made:

1. In the Javanese traditional wedding ceremony, namely the Temu Manten procession, there are semiotic multimodal elements that are realized in it; each element is interconnected in producing meaning. These elements are visual elements in the form of objects, colors, and participants; audio elements in the form of music sounds; gesture elements in the form of body language and facial expressions; and spatial elements in the form of distance.

2. The Temu Manten is a type of ritual and tradition that was practiced by the Javanese in the past. It is a requirement that must be followed to formally declare to the two couples that they have become husband and wife. It also serves to express the couple's desire to be united as a legal couple in order to be under Allah's blessing and protection at all times. Temu Manten, which signifies the end of single status for the two brides and the union of love, affection, and profound soul cravings, refers to the union of two soul mates who are legally married. Balangan gantal is the expression of the love that husbands and wives share and receive from one another. Wiji dadi is a sign of a wife's loyalty, submission, and love to her husband, as well as of the groom's willingness to take on leadership roles in his home, be responsible for raising children, and be a father. Because the husband has a higher degree than the woman and because the Prophet Adam's wife Eve is descended from his rib, it is required of the bride that she be able and willing to endure the duties and life of being a wife and follow her husband in every virtue. Sindur Binayang represents the coming together of two hearts and thoughts. Both the bride and the groom have made the decision to start a family together. They are moving boldly and determinedly toward their shared objective as they step and walk together. If you've already made the decision to be married, you need to keep moving forward and never give up so that you may build a happy family that is based on goodness.. Tanem Jero is a term

used to describe couples who have been brought together by love in the hopes that they will be able to withstand any challenges that their families may throw at them and live happily ever after. In addition to the husband's duty to support his wife and family, *kacar-kucur* is a way for people to express appreciation to God for all of his grace and the abundance of all the harvests that he has provided to his slaves. The woman must correctly handle the support and duty that the husband has given her and be dependable enough to take care of the husband's belongings and his household. *Dulangan*, then, refers to the two brides' faith and resolve to face the challenges and joys of family life together. It is hoped that one day they will be blessed with a happy, peaceful, and harmonious family life. Last but not least, the bride and groom offered *Sungkeman* as an act of regret and a request for their parents' blessings in the hopes that they would later get Allah's blessing, as the blessing of Allah is the blessing of parents. so that they can have a wonderful, happy family in the future.

BAB V

CONCLUSION AND SUGGESTION

A. Conclusion

According to the research findings, the following can be conclude about this study:

In this study, the semiotic multimodal elements that are realized were found; each element is interconnected in producing meaning. These elements are visual elements in the form of objects, colors, and participants; audio elements in the form of music sounds; gesture elements in the form of body language and facial expressions; and spatial elements in the form of distance. It was analyzed using Kress and Van Leeuwen theories. This study places an emphasis on verbal and nonverbal language (visual), as well as interpreters who can produce these signals. In this instance, it is clear that the *Temu Manten* procession's symbolic significance refers to the life of a couple that will be constructed together toward a happy family in kindness. This ritual is part of a Javanese wedding ceremony. The significance was expressed in the form of thanks giving to God, counsel, and prayers for the bride and groom as they began a new life.

B. Suggestion

The researcher has made the following recommendations based on the research that has been done:

1. The researcher recommends that other researchers employ the multimodal semiotics study to identify meaning not only from one semiotic mode

but from numerous semiotic modes used simultaneously if they are interested in conducting studies on the meaning contained in a culture. This approach can be applied to the analysis of more than just comic books, posters, and other materials. In order to ensure that each component of a traditional ceremony is understood appropriately, it is intended that this research serve as a guide for future studies on multimodal semiotics.

2. Every community should take part in funding cultural study so that the cultures themselves don't vanish, especially Javanese culture, so that it is preserved and nurtured. In order for the *Temu Manten* procession, a key component of the traditional Javanese wedding ceremony, to retain its significance and cultural values across time.

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APPENDIX 1. Documentation Photos in the Temu Manten Processions

1.1. Balangan Gantal

Balangan, which means tossing, and gantal, which is a roll of betel leaves with bits of areca nut, whiting, and tobacco knotted with linen thread, are both words from the Javanese language.



Picture 1. Gantal or roll of betel leaves



Picture 2. Both couples throw the gantal at each other

1.2. Wiji Dadi

The groom steps on a raw egg that has been wrapped or covered with a fabric mixed with flowers as part of the rite known as "wiji dadi," which translates to "stepping on an egg." The bride then washes her husband's feet with kembang setaman—flower-infused water—after breaking the egg. The bride brings her palms together and looks down after wiping her husband's feet, symbolizing her devotion to him.



Page 3. The manten shaman (mc) unites the bride and groom



Picture 4. Egg stamping



Picture 5. Washing the groom's feet



Picture 6. the bride puts her palms together and looks down

1.3. Sindur Binayang

Sindur Binayang is a procedure or ceremony in which the bride's father drapes sindur fabric over the shoulders of the bride and groom. If there are no parents present, an uncle, grandpa, grandmother, or other family senior may do this duty instead. Following that, the parents lead or carry the bride and groom down the aisle, or kursih singgasanah. The couple follows behind. The traditional song Lir Ilir is played while the bride and groom go down the aisle while linking their fingers (hand in hand).



Picture 7. Both were escorted down the aisle

1.4. Tanem Jero

Tanem means to plant, and Jero means deep, allowing each pair to live on their own. Tanem jero is a procession or ceremony in which the father or another respected elder stands in front of the bride and groom and offers prayers and counsel. The bride and groom are then invited to take a seat in the bridal chair. Then, when the two brides become husband and wife, clasp their shoulders.



Picture 8. Father who gives his advice and prayers to his childrens

1.5. Kacar-kucur

Kacar-kucur is a procession or ceremony in which the groom pours all of the contents of a jug or bag holding cash, yellow rice flowers, and almonds onto the lap of his wife, who is covered with a towel, until the contents run out. The agricultural goods produced with the money gained are what is in this jug.



Picture 9. Husband pours the contents of the jug or pouch

1.6. Dulangan

During the dulangan procession, the bride and groom exchange gifts of yellow rice and beverages. The yellow rice is floated until it is tiny enough for the bride and groom to eat. Next, feed each other with a rice fist. In addition to the bride and groom, the bride and groom's parents or other representatives also serve their kids rice.



Picture 10. Both parents of the bride and groom feed rice and drink to their children

1.7. Sungkeman

Both groom and bride bows and kneels before her parents. When the time comes for them to share a life with someone other than their parents, they will kowtow to parents out of gratitude and respect for bringing them up and teaching them till they are adults. asking for prayers, blessings, and pardon in the hopes that they would one day enjoy the blessing and pleasure of being a happy family.



Picture 11. The groom and bride ask their parents for forgiveness, prayers, and blessings.

APPENDIX 2. Interviews

Interview 1

Interview Transcript

Researcher : Assalamu'alaikum kek, saya Mahasiswa UMSU dari Medan izin untuk mewawancarai kakek boleh?

(Assalamu'alaikum kek, I'm a UMSU student from Medan, may I interview you?)

Informant : Mau wawancara apa ini?

(What is this interview about?)

Researcher : Saya ingin mewawancarai kakek mengenai Prosesi Nemokkan (Temu Manten) kek.

(I want to interview you about the Nemokkan (Temu Manten) Procession.)

Informant : Oh, boleh. Mau tanya yang gimana? Ngobrol-ngobrol ajakan?

(Oh, that's okay. What do you want to ask, just having a talk, right?)

Researcher : Iya kek, kita ngobrol aja.

(Yes, let's just talk.)

Informant : Yudah duduk, kamu tanya ya aku nanti njawab yo..

(Sit down, you ask, I'll answer.)

Researcher : Iya kek, saya mulai ya kek. Tradisi Nemokkan (Temu Manten) itu tradisi yang bagaimana ya kek?

(Ya kek, let me start. What is the tradition of Nemokkan (Temu Manten?))

Informant : Ya tradisi orang tua dululah, orang tua jawa.
(The tradition of our elders, our Javanese elders.)

Researcher : Tradisi ini dilakukan untuk apa ya kek?
(What is this tradition done for?)

Informant : Untuk meneruskan adat, ya lantaran (karena) memang dari dulu caranya gitu ya maksudnya ya nyarati adatnya gitulah (syarat adat, melakukan adat yang ada). Bahasa Jawa nemokkan (Temu Manten), ibaratnya udah wisuda gitu, kalo kuliah udah sah jadi sarjana, kalo ini udah sah jadi suami istri.

(To continue the tradition because that's how it used to be done, meaning the traditional requirements, doing the existing customs. Javanese nemokkan (Temu Manten), it's like a graduation, if you're in college you're already a graduate, if you're here you're already a husband and wife.)

Researcher : Di Temu manten itu ada tahapannya atau prosesnya kek, apa saja yang ada didalam prosesi tersebut kek.
(In Temu Manten there are stages or processes, what is in the procession?)

Informant : Awalnya penganten laki-laki keluar, penganten perempuan dirumahnyalah gitu, didatangi sama penganten laki-laki, dipertemukan, mau diresmikan. Lantaran begini (karena begini),

orang tua dulu takut ninggalkan adat, kan pernah aku diminta kakek-kakek yang sakit, gak baik-baik gitu (tidak kunjung sembuh), trus ada orang datang disuruh buat kembar mayang. Gak ada yang dipestakan, gak ada yang dinikahkan. Kakek tadi minta ditemokkan (Temu Manten). Jarene ngene (katanya begini), -aku ibaratkan masih terutang, makanya mungkin aku saket (sakit) gak bisa baik (sembuh) karna aku belum bayar utang, karna waktu aku nikah dulu belum bisa bikin (melakukan) temokkan (Temu Manten) inil. Jadi awak (aku) buat, ya kalo sehat ya sehat kalo berpulanng ya pulang, mana tau ini jadi penghalang untuknya. Jadi dibuat prosesi nemokkan (Temu manten) kakek sama nenek, selang (selisih) waktu 3 bulan kakek itu dipanggil sama Yang Kuasa, setelah utang adatnya dilakukan. Lempar sirih (Balangan gantal), kalo penganten mau ditemokkan (kalau kedua pengantin akan dipertemukan) pasti keluarganya bilang -nanti kalo mau ngelempar jangan sampe keduluan yall, karna nanti kalo sampe keduluan kalo gado (kalau berantem/marahan) nanti kalah. Lantaran (karena) sirih itu maksudnya isi mulut, sirih itukan untuk isi mulut orang makan sirih dulukan, jadi maksudnya ini isi mulut kalo ngomel, begado (berantem), siapa yag ngelemparnya duluan menang.

(At the beginning, the bridegroom went out, the bride was at her house, was visited by the bridegroom, was brought together, and was going to be inaugurated. Because of this, parents used to be

afraid of leaving customs, once I was asked by the grandparents who were sick, didn't recover, then someone came and told me to make kembar mayang. No one was celebrated, no one was married. The grandfather asked to be temokkan (Temu Manten). He said like this, "I'm like still in debt, so maybe I'm sick can't recover because I haven't paid my debt, because when I got married I couldn't do this temokkan (Temu Manten)". So I made it, if he's healthy, he'll be healthy, if he's pass away, he'll go back home, who knows if this will be a barrier for him. So a procession of nemokkan (Temu Manten) was made for the grandfather and grandmother, a three-month difference in the time the grandfather was called by the Almighty, after the customary debt was carried out. Throwing betel (Balangan gantal), if the bride and groom are going to be reunited, the family must say "later if you want to throw it, don't get ahead of yourself", because later if you get ahead if you fight / get angry you will lose. Because betel means the contents of the mouth, betel is for the people to eat betel first, so this means the contents of the mouth if nagging, fighting, whoever throws it first wins.)

Researcher : Berarti tradisi ini suatu yang harus untuk dilakukan bagi orang jawa atau yang mempercayainya ya kek. Nah, didalam Kembar mayang apa saja yang ada didalamnya kek?

(This means that this tradition is something that must be done for Javanese people or those who believe in it. Well, what is in the Kembar mayang?)

Informant : Macam-macam lah, kalau mengantar penganten namanya Kembar mayang, lantaran (karena) dua, serupa, kalau ninggal (meninggal dunia) namanya gagar mayang, cuma satu, gagar itu gugur. Kembar artinya sama, mayang perilaku, sama kayak perilaku awak gitu. Jadi ya yang ada dikembar mayang itu artinya gambaran kita, ada daun beringin itu maksudnya laki-lakinya (suaminya) harus bisa ngayomi (melindungi), ngelindungin, gak ngayomi gak ngayemi, ngayemi itu memenuhi kebutuhan keluarganya. Burung perkutut itu maksudnya manten (pengantin) laki-laki (suaminya) harus bisa di tut (harus bisa diiikuti) atau jadi pemimpin. Kalo bentuk pecut itu gambarkan pikiran, itu harus liget (cekatan), lantaran (karena) cuma gitu kok semboyan yang dulu biar lambat asal selamat, jadi kalo liget (cekatan) pikiran itu liget (cekatan) jangan lambat-lambat, biar cepet dapet gitu karna kalo biar asal selamat gak kebagean (kebagian / kedapatan) sekarang, kalo gak cepet keduluan orang. Janur kuning, janur itu cahaya, kuning itu yang suci, jadi artinya cahaya yang suci, cahanyanya tuhan, jadi sewaktu di temokkan (Temu manten) itu berarti disaksikan sama tuhan.

(There are various things, if it's to take the bride and groom, it's called Kembar mayang, because it's two, it's similar, if they die, it's called gagar mayang, it's only one, gagar is a fall. Kembar means the same, mayang behavior, the same as our behavior. So what is in the kembar mayang means our image, there are banyan leaves, it means that the man (husband) must be able to protect, not ngayomi not ngayemi, ngayemi is to fulfill the needs of his family. The perkutut bird means that the groom (husband) must be able to tut (must be followed) or be a leader. If the shape of the whip describes the mind, it must be dexterous because that's the only motto that used to be slow as long as it was safe, so if the mind is dexterous, don't be slow, let's get it quickly because if it's safe, you won't get it now, if you don't hurry, someone will be ahead of you. Janur kuning, janur is light, yellow is holy, so it means holy light, the light of God, so when it is temokkan (Temu manten) it means it is witnessed by God.)

Researcher : Sewaktu nemokkan (Temu Manten) ada injak telur itu maknanya apa kek?

(When nemokkan (Temu Manten) there is egg stamping, what does it mean?)

Informant : Nginjak telur (injak telur) itu ya orang jawa bilannngnya menjak tikam (injak telur), itukan harus ada alodua, alodua itu ditutup kain trus diinjek, artinya penganten perempuan sama laki-laki didalam

satu selimut, memecahkan telur maksudnya memecah keturunan, biar dapet keturunan.

(Stepping on the egg is Javanese bilanngnya menjak tikam (stepping on the egg), it must have alodua, alodua is covered with cloth and then injected, meaning that the bride and groom are in one blanket, breaking the egg means breaking offspring, so that you get offspring.)

Researcher : Pada saat itu juga suami menyentuh kepala istrinya dan istri membasuh kaki suaminya, itu maknanya apa ya kek?

(At that time the husband also touches his wife's head and the wife washes her husband's feet, what does that mean?)

Informant : Maknanya ya itu, perempuan harus sembah dan bakti ke lakiknya (suaminya) karna kalo ditengok (dilihat) dari awal mulanya, kejadian manusia itu dari lakiknya (suaminya), seperti Hawa itu dari tulang rusuk Nabi Adam, jadi makanya lakiknya (suaminya) derajatnya lebih tinggi lantaran (karena) istrinya dari tulang rusuk lakiknya (suminya).

(The meaning is that, women must worship and be devoted to their husbands because if you look at it from the beginning, human beings come from their husbands, like Eve from the rib of Prophet Adam, so that's why her husband has a higher degree because his wife is from his rib.)

Researcher : Setelah selesai injak telur ada prosesi tukar kembar mayang, itu kenapa harus ditukar ya kek? Itukan saling tukaran, kembar mayang perempuan ke laki-laki dan sebaliknya.

(After finishing stepping on the egg there is a procession of exchanging the kembar mayang, why do they have to be exchanged? It's a mutual exchange, kembar mayang female to male and vice versa.)

Informant : Itu kalo diartikan ya macam mana ya, bersetubuh, hubungan suami istri yang bisa menghasilkan keturunan.

(That's what it means, intercourse, a husband and wife relationship that can produce children.)

Researcher : Sewaktu nemokkan (Temu manten) ada lagu atau musik pengiringnya, itu cuma karna lagu Jawa atau memang sudah menjadi tradisi itu lagunya kek?

(During nemokkan (Temu manten) there is a song or musical accompaniment, is it just because of the Javanese song or has it become a tradition?)

Informant : Iya tradisinya itu, kalo jalan Lir ilir, maksudnya mau masuk ke nganu siap ditemokkan mau naek ke pelaminan, kalo masik jalan mau ditemokkan (dipertemukan) itu namanya lagu Kebo giro.

(Yes, the tradition is that, if you are walking it's called Lir ilir, it means you want to enter what is the name after being pinned you

want to go down the aisle, if you are still walking you want to appear, it is called the Kebo giro song.)

Researcher : Trus kek sewaktu prosesi nemokkan (Temu manten) berlangsung, Dukun manten (MC) ada ngomong-ngomong, itu yang dibilang apa ya kek? Semacam doa atau apa kek?

(Then during the nemokkan (Temu manten) procession, the manten shaman (MC) said something, what did he say? Some kind of prayer or something?)

Informant : Itu ya, ya bilangkan anu maksudnya menyiarkan bahwa ini udah resmi jadi suami istri, lagipun diomong (diucapkan) semua itu yang dikembar mayang, ini artinya ini, ini artinya ini.

(That's what you say, it means to broadcast that this is already officially a husband and wife, even though it's all said in theembar mayang, this means this, this means this.)

Researcher : Trus kek sewaktu pengantin perempuan bersihkan kaki suaminya, itukan pakai air bunga, bunganya itu apa-apa aja kek?

(Then when the bride wipes her husband's feet, she uses flower water, what are the flowers?)

Informant : Harus anu, kembang (bunga) setaman, maksudnya suka atilah pokoknya jangan sampe kurang, adakan namanya kembang (bunga) telon, kalo tiga macam namanya kembang (bunga) telon, jadi kalo kembang (bunga) setaman itu sukak atilah pokoknya

(terserah/tidak ditentukan asalkan) lebih dari tiga itulah bisa dibilang kembang setaman (dikatakan bungan setaman).

(It has to be a setaman flower, meaning whatever the point is, don't lack it, have a name called telon flower, if there are three kinds, it's called telon flower, so if the setaman flower is whatever the point is not specified as long as there are more than three, it can be said to be a setaman flower.)

Researcher : Ketika mau naek pelaminan, digendong pake kain, itu yang gendong harus siapa gitu kek?

(When you want to go down the aisle, you carry it using a cloth, who should carry it?)

Informant : Ya pokoknya orangtuanya, kalo gak ada orangtuanya wawaknya, kakeknya pun bisa, pokoknya keluarga yang tertua.

(It should be the parents, if there are no parents, the grandfather can do it too, as long as it's the eldest family.)

Researcher : Trus maknanya apa kek?

(Then what does it mean?)

Informant : Ya maksudnya kan menuntun mau naekkan (menuntun/mengantarkan hingga) ke pelaminan, duduk dikursi singgahsana.

(It means to lead to the aisle, to sit in the chair.)

Researcher : Kalau sungkeman itu apa kek?

(What about sungkeman?)

Informant : Sungkeman itu nyembah, sungkem itu artinya nyembah. Keluarga perempuan dulu yang di sungkem, pokoknya anak perempuannya harus nyembah mamaknya dulu, trus nanti gantian penganten laki-laki harus nyembah mamaknya dulu baru (setelah itu) bapaknya.
(Sungkeman is worship, sungkem means worship. The female family is the first to be bowed to, anyway, the daughter must bow to her mother first, then later the male bride must bow to his mother first and then his father.)

Researcher : Mungkin itu saja kek yang mau ditanya, terimakasih ya kek udah luangin waktunya, matur nuhun kek..
(Maybe that's all I have to ask, thank you for taking the time, matur nuhun kek ...)

Informant : Iyaiya sama-sama ndok.
(You're welcome.)

Interview 2

Interview Transcript

Researcher : Assalamu'alaikum kek, saya Mahasiswa UMSU dari Medan izin untuk mewawancarai kakek mengenai tradisi Nemokkan (Temu Manten), boleh kek?

(Assalamu'alaikum kek, I'm a UMSU student from Medan and would like to interview kakek about the Nemokkan (Temu Manten) tradition, may I?)

Informant : Boleh, apa yang mau ditanya?

(Sure, what do you want to ask?)

Researcher : Tradisi Nemokkan (Temu Manten) itu tradisi semacam apa ya kek, bisa dijelaskan?

(What is the Nemokkan (Temu Manten) tradition, can you explain?)

Informant : Nemokkan (Temu Manen) itu ya upacara perayaan pernikahan yang dibuat sama orang Jawa, tradisi dari dulu.

(Nemokkan (Temu Manen) is a wedding celebration ceremony carried out by Javanese people, a tradition from long ago.)

Researcher : maksud atau tujuannya apa ya kek dilakukan tradisi ini ?

(What is the purpose of this tradition?)

Informant : Nemokkan (Temu Manten) dilakuin untuk mewujudkan rasa syukur kepada gusti Allah sembari keinginan si pasangan untuk disatukan jadi pasangan yang sah biar selalu dalam keberkahan dan perlindungan.

(Nemokkan (Temu Manten) is done to realize gratitude to God as well as the couple's desire to be united as a legal couple so that they are always blessed and protected.)

Researcher : di Nemokkan (Temu Manten) itukan ada prosesnya, apa saja ya kek proses yang dilakukan?

(There are processes in Nemokkan (Temu Manten), what are the processes that are carried out?)

Informant : Upacara itu ada yang namanya balangan gantal, gulungan daun sirih diisi sama kapur sirih, cuilan (potongan) buah pinang sama tembakau, diiket gaweh benang lawe (diikat menggunakan benang lawe). Habis itu dilanjutkan ngindak endok (injak telur) (wiji dadi), siap (setelah) itu sinduran (sindur binayang) nganter penganten ke pelaminan (mengantar pengatin ke pelaminan), barulah (lalu) tanem jero, dudukan penganten nang (di) kursi singgasana, dilanjutkan sama kacar-kucur, trus dulangan, setelah selesai baru upacara mertui (Mapang Besan) penjemputan besan, baru setelah duduk semua dipelaminan, terakhir yo sungkeman, njalok restu kambe orangtua sambil njalok ijin atas kesalahan seng pernah lalu (meminta restu kepada orangtua sambil meminta ijin atas kesalahan yang pernah dilakukan).

(The ceremonies are called balangan gantal, a coil of betel leaves filled with whiting, pieces of areca nut and tobacco, tied using lawe thread. After that, it is followed by stepping on the egg (wiji dadi), after that sinduran (sindur binayang) takes the bride and groom to the aisle, then tanem jero, seating the bride and groom on the throne chair, followed by kacar-kucur, then dulangan, after

finishing the mertui ceremony (Mapang Besan) to pick up the besan, then after sitting all in the aisle, finally sungkeman, asking for blessings from parents while asking forgiveness for mistakes that have been made.)

Researcher : Trus kek didalam prosesi balangan gantal itukan pasangan pengantin saling melempar gulungan daun sirih, maknanya apa ya kek?

(Then in the balangan gantal procession, the bride and groom throw rolls of betel leaves at each other, what does that mean?)

Informant : Balangan gantal, gantal itu gulungan daun sirih yang punya arti menyatukan kedua penganten baru diiket gaweh benang lawe (diikat menggunakan benag lawe) yang artinya tali kasih, tali cinta dari kedua penganten. Balangan iku sama karoh ngelempar (balangan itu sama seperti melempar). Balangan gantal yo artinya saling ngelempar kasih yang dibalas kasih.

(Balangan gantal, gantal is a coil of betel leaves that has the meaning of uniting the two new brides tied using lawe thread which means the rope of love, the rope of love from the two brides. Balangan is the same as throwing. Balangan gantal means throwing love back to each other.)

Researcher : Nah kalau arti dari Wiji dadi itu apa kek?

(What is the meaning of Wiji dadi?)

Informant : Wiji dadi itu ya ngindak endok (injak telur) itu tandanya kesiapan penganten lanang (pengantin laki-laki) jadi pemimpin didalem rumah tangganya, siap bertanggung jawab, siap memberi keturunan. Habis ngindak endok (injak telur) penganten wedok (pengantin perempuan) membasuh dengan air kembang namanya air kembang setaman, yang melambangkan janji kesetiaan istri ke suami, penganten wedok (pengantin perempuan) sanggup untuk jalani dan patuh karoh suami dalam kebaikan (patuh kepada suami dalam kebaikan).

(Wiji dadi is stepping on the egg, it is a symbol of the groom's readiness to be the leader in his household, ready to take responsibility, ready to give offspring. After stepping on the egg, the bride washes her husband's feet with flower water called setaman flower water, which symbolizes the wife's promise of loyalty to her husband, the bride is willing to live and obey her husband in kindness.)

Researcher : Kalau Sindur Binayang bagaimana kek?

(What about Sindur Binayang?)

Informant : Sindur itu isin mundur, malu kalau sampe mundur ngelangkah, harus punya tekad yang kuat untuk satu tujuan yaitu kesejahteraan keluarga seng atek dibangun (keluarga yang akan dibangun).

(Sindur is shame to step back, shame if you step back, you must have strong determination for one goal, namely the welfare of the family to be built.)

Researcher : Trs kek kain sindur sendiri ada tidak kek artinya?

(Then the sindur cloth itself has no meaning kek?)

Informant : Oh kalo itu ya sebenarnya untuk menyatukan hati dan pikiran. Sindur binayang itu kalo udah punya tekad yo harus tetep maju, hati sama pikiran harus jalan, harus satu tujuan.

(Oh, that is actually to unite the heart and mind. Sindur binayang is that if you already have the determination to keep going, your heart and mind must be on the same path, you must have one goal.)

Researcher : Kalau Tanem jero kek?

(What about Tanem jero kek?)

Informant : Tanem itu menanam, Jero itu dalem. Tanem jero artinya kedua pasangan penganten ditanam biar jadi pasangan yang mandiri jadi iso ngelewati (bisa melewati) ujian didalem kehidupan rumah tangga dengan harapan hidup rukun dan sejahtera.

(Tanem is planting, Jero is deep. Tanem jero means that the bride and groom are planted to become an independent couple so that they can pass the challenges of household life with the hope of living in harmony and prosperity.)

Researcher : Arti dari Kacar-kucur itu apa kek?

(What does Kacar-kucur mean?)

Informant : Kacar-kucur itu bentuk syukur kita ke Gusti Allah atas segala rahmat dan kelimpahan segala hasil bumi yang diberikan. Kacar itu tanggung jawab suami untk menafkahi keluarganya, kucuran yang diterima istri dari suami harus bisa dikelola baik-baik, jadi istri harus amanah seng iso ngejogo (yang bisa menjaga) apa yang dikasih suami, iso ngurus rumah tonggone ben apik (bisa ngurus rumah tangganya agar baik).

(Kacar-kucur is a form of our gratitude to God for all the grace and abundance of all the crops given. Kacar is the husband's responsibility to provide for his family, the disbursement that the wife receives from the husband must be managed properly, so the wife must be trustworthy who can take care of what her husband gives her, can take care of her household well.)

Researcher : Kalau Dulangan kek?

(What about Dulangan kek?)

Informant : Keyakinan, tekad pasangan penganten nanti berat dan ringannya kehidupan keluarga akan dihadapi sama dipikul bareng-bareng.

(The belief, the determination of the bride and groom that the hardships of family life will be faced and carried together.)

Researcher : Mapang besan artinya apa kek?

(What does Mapang besan mean?)

Informant : Mapang besan atau Mertui itu yo jemput besan, orangtua dari penganten lanang (pengantin laki-laki), kalo keluarga penganten

wedok wes nerimo seutuhne keluarga penganten lanang (pengantin perempuan sudah menerima dengan sutuhnya keluarga pengantin laki-laki) untuk jadi satu keluarga.

(Mapang besan or Mertui is picking up besan, the parents of the groom, if the bride's family has fully accepted the groom's family to become one family.)

Researcher : Nah prosesi terakhir kek, Sungkeman, artinya apa ya kek?

(Now the last procession kek, Sungkeman, what does it mean?)

Informant : Yo iku njalok restu karoh kedua orangtua (ya itu minta restu kepada kedua orangtua) biar kehidupan kedepannya di Ridhoi dan di Berkahi Gusti Allah, karna restu orangtua juga ridho dari Gusti Allah, bentuk rasa syukur sama rasa trimakasih ke orangtua sambil mohon ampunan untuk perbuatan yang gak baik waktu tinggal sama orangtua dulu.

(It's asking for the blessing of both parents so that the future life will be blessed by God, because the blessing of parents is also the blessing of God, a form of gratitude and thanks to parents while asking for forgiveness for bad deeds when living with parents in the past.)

Researcher : Saya rasa sudah cukup kek, hanya itu saja yang ingin saya tanyakan. Terimakasih banyak ya kek, maturnuhun kakek.

(I think that's enough, that's all I want to ask. Thank you very much kek.)

Informant : Nje, sami-sami nak (iya, sama-
sama nak).(*You're welcome*)

APPENDIX 3. Biodata of Informants

Informant 1

Name : Mr. Kasmino

Age : 78th

Address : Jl.Pandawa, Wonosari lk.4, Aek Kanopan, Kec. Kualuh Hulu,
Kab. Labuhan Batu Utara

Informant 2

Name : Mr. Zumakir

Age : 63th

Address : Jl. Nusa Indah, Pulo Tarutung lk.1, Aek Kanopan, Kec. Kualu
Hulu, Kab. Labuhan Batu Utara



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Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

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

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Khairunisa
NPM : 1902050136
Program Studi : Pendidikan Bahasa Inggris
IPK Kumulatif : 3,65

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
	Multimodal Semiotics Study of a Traditional Javanese Wedding Ceremony on Temu Manten	
	Analysis of Adverb of Manner in the Novel Everything, Everything by Nicola Yoon	
	The Effect of Google Translate to Improve Student's Vocabulary Skill	

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

Medan, 18 Januari 2023

Hormat Pemohon,

Khairunisa

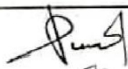
- Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
 - Untuk Ketua/Sekretaris Prodi
 - Untuk Mahasiswa yang bersangkutan



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Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Nama : Khairunisa
NPM : 1902050136
ProgramStudi : Pendidikan Bahasa Inggris

JUDUL	DITERIMA
Multimodal Semiotics Study of a Traditional Javanese Wedding Ceremony on Temu Manten	 19/1/2023

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris

Medan, 18 Januari 2023

Disetujui oleh

Dosen Pembimbing

(Dra.Diani Syahputri,M.Hum.)

Hormat Pemohon

(Khairunisa)

**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**
Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 279 /11.3/UMSU-02/F/2023
Lamp : ---
Hal : **Pengesahan Proyek Proposal
Dan Dosen Pembimbing**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan Perpanjangan proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini .:

Nama : **Khairunisa**
N P M : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **Multimodal Semiotics Study of a Traditional Javanese Wedding Ceremony on Temu Manten.**

Pembimbing : **Dra. Diani Syahputri, M.Hum.**

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

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditentukan.
3. Masa kadaluwarsa tanggal : **24 Januari 2024**

Medan 2 Rajab 1444 H
24 Januari 2023 M



Wassalam
Dekan



Dr. Diani Syahputri, M.Pd.
NIDN : 0004066701

Dibuat rangkap 5 (lima) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing Materi dan Teknis
4. Pembimbing Riset
5. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR





BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Khairunisa
N.P.M : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Multimodal Semiotics Study of at Traditional Javanese Wedding Ceremony on Temu Manten

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
25-4-2023	Cover, Table of Contents, Introduction (Background of the study, Review of literature, Research Design, References.	
13-6-2023	Table of Contents, Background of the study, Review of literature, Research Design, References	
19-6-2023	Discussion and Revision Chapter II	
22-6-2023	Discussion and Revision Chapter III	
27-6-2023	Ace unton di semina nakan.	

Diketahui/Disetujui,
Ketua Prodi Pendidikan Bahasa Inggris

(Pirman Ginting, S.Pd., M.Hum.)

Medan, Juni 2023

Dosen Pembimbing

(Dra. Diani Syahputri, M.Hum.)



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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Khairunisa
N.P.M : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Multimodal Semiotics Study of A Traditional Javanese Wedding-
Ceremony on Temu Manten

Sudah layak diseminarkan.

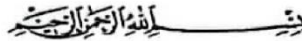
Medan, Juni 2023

Disetujui oleh
Pembimbing

(Dra. Diani Syahputri, M.Hum.)



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LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Khairunnisa
NPM : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten

Pada hari Senin tanggal 10, bulan Juli tahun 2023 sudah layak menjadi proposal skripsi.

Medan, Juli 2023

Disetujui oleh:


Dosen Pembahas

Dosen Pembimbing


(Fatimah Sari Siregar, S.Pd., M.Hum.)


(Dra. Diani Syahputri, M.Hum.)

Diketahui oleh
Ketua Program Studi,


Pirman Ginting, S.Pd., M.Hum.



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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

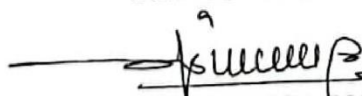
BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Senin Tanggal 10 Bulan Juli Tahun 2023 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Khairunnisa
NPM : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten

No	Masukan dan Saran
Judul	-
Bab I	Identification of Problem Objective of Research
Bab II	theory
Bab III	Method of Research - Research design
Lainnya	Revise the term and reference.
Kesimpulan	[] Disetujui [] Ditolak [x] Disetujui Dengan Adanya Perbaikan

Dosen Pembahas


(Fatimah Sari Siregar, S.Pd., M.Hum.)

Dosen Pembimbing


(Dra. Diani Syahputri, M.Hum.)

Panitia Pelaksana

Ketua


(Pirman Ginting, S.Pd., M.Hum.)

Sekretaris


(Rita Harisma, S.Pd., M.Hum.)



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Bila mendapat surat ini agar dituliskan nomor dan tanggalnya

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Nomor : 2794 /11.3/UMSU-02/F/2023
Lamp : ---

Medan, 9 Muharram 1445 H
27 Juli 2023 M

Hal : Izin Riset

Kepada : Yth. Bapak/Ibu Kepala
Perpustakaan UMSU
Di
Tempat.

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : **Khairunnisa**
N P M : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten.**

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/ibu kami ucapkan banyak terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin.



Wassalam
Dekan

Dra. Hj. Syamsuwarnita, MPd.
NIDN : 0004066701

****Pentinggal**



Agensi Kelayakan Malaysia
Malaysian Qualifications Agency



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SURAT KETERANGAN

Nomor: 249...../KET/II.9-AU/UMSU-P/M/2023

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : KHAIRUNISA
NPM : 1902050136
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ SI

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

"Multimodal Semiotics Study of A Traditional Javanese Wedding Ceremony on Temu Manten"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 29 Safar 1445 H
15 September 2023 M



Dr. Muhammad Arifin, M.Pd



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Nama Lengkap : Khairunisa
NPM : 1902050136
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Multimodal Semiotics Study of a Traditional Javanese Wedding Ceremony on Temu Manten

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
21/8-2023	Introduction (background of the study), Identification of the study, Chapter II (previous related study, Chapter III, Chapter IV (method and discussion, References	
8/9-2023	Chapter III (Data Collection), Chapter IV Table of the research, finding, References.	
12/9-2023	Technique for typing, abstract, acknowledgement table of contents, References, List of tables, List of figures.	
15/9-2023	Hee ultimate draftkan.	

Medan, September 2023

Diketahui oleh:
Ketua Prodi

Pirman Ginting S.Pd., M.Hum.

Dosen Pembimbing

Dra. Diani Syahputri, M.Hum.

Personal Information

1. Personal Data

Name : Khairunisa
NPM : 1902050136
Faculty / Department : Teacher Training and Education / English Department
Place / Date of Birth : Pulo Tarutung / 21 December 2000
Gender : Female
Religion : Islam
Nationality : Indonesian
Address : Aek Kanopan, Kab. Labuhan Batu Utara
Mother's Name : Roswati
Father's Name : Khuzaeni

2. Formal Education

2006-2007 : TK Aisyiyah Bustanul Athafal 1
2007-2013 : SDN 112279 Aek Kanopan
2013-2016 : SMPN 1 Kualuh Hulu
2016-2019 : SMA 1 Kualuh Hulu
2019-2023 : an active student of English Department, Faculty
Teacher Training and Education, Universitas
Muhammadiyah Sumatera Utara