

**SEMIOTIC MEANING OF *MERBAYO* CEREMONY IN  
PAK-PAK WEDDING CULTURE**

**SKRIPSI**

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

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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
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Dengan ini saya menyatakan bahwa skripsi saya yang berjudul "Semotic Meaning of *Merbayo* Ceremony in Pak-Pak Wedding Culture" adalah 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 Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan yang sebenar-benarnya.

Medan, 24 Agustus 2024

Hormat saya

Yang membuat pernyataan,

  
Lusiana Tumangger

## ABSTRACT

**Tumangger, Lusiana. 1702050096. *Semiotic Meaning of Merbayo Ceremony In Pak-Pak Wedding Culture*. English Education Program. Faculty of Teachers' Training and Education. University of Muhammadiyah Sumatera Utara. Medan. 2024.**

The purpose of this research aimed to describe and analyze the symbolic form in Pakpak traditional wedding ceremony using semiotic studies. The method used in this research is descriptive qualitative. The data source in this research is secondary data from video of Pakpak traditional wedding documentation. The instrument in this research is documentation guidelines. Documentation guidelines are carried out by analyzing symbolic forms. The data analysis technique used in this research uses a semiotic study of Pierce's Theory. The Semiotic analysis using Pierce's approach is employed to examine the meanings of the symbols in the Merbayo traditional ceremony. This analysis finds that symbols through figurative language unite the Pakpak community to understand and interpret a message conveyed by a persinabul (communicator) in order to create and construct these symbols in accordance with existing culture and to enrich the meaning of these symbols so that the community has a shared understanding of a figurative language symbol.

**Key Words: Semiotic meaning, Pakpak Wedding, Symbolic**

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# CHAPTER I

## INTRODUCTION

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

Language is a system of arbitrary vocal symbols by means of which a social group cooperates. The symbol in a language has arbitrary relation and meaning of a language object. Human uses the sign or symbol to communicate to other people who have the same feeling, idea, or desire (Cobley, 2001). A symbol or a sign of a language is manifested by everyone in many forms. In semiotic, a sign is something that stands for something to someone in some capacity. It may be understood as a discrete unit of meaning and includes words, images, gesture, tastes, texture, sounds – essentially all of the ways in which information can be communicated as a message by any sentient, reasoning mind to another.

Chandler (2002) says that semiotics is considered as the theory of the production and interpretation of meaning. Meaning is made by the deployment of acts and objects which function as “signs” in relation to other signs. In general meaning is not believed to reside within any particular object, text or process. Rather, meaning arises during the communication process itself. In social, it examines semiotics practices, specific to a culture and community, for the making of various kinds of texts and meanings in contexts of culturally meaningful activity. It is based on the principle that all meaning making necessarily overflows the analytical boundaries between distinct, idealized semiotic resource systems such as language, gesture, depiction and action.

Semiotic stresses the idea that images are collection of signs that are linked together in some way by the viewer. Besides, semiotics provides us with a conceptual framework and a set of methods and terms for use across the full range of signifying practices, which include gesture, posture, dress, speech, photography, film, television and radio. It can help to make us aware of what we take for granted in representing the world, reminding us that we are always dealing with signs, not with an unmediated objective reality, and that sign systems are involved in the construction of meaning.

Humans as social and cultural creatures know the existence of customs, customs are rules that are set and include all conceptions of the cultural system of a culture to regulate human actions in social life (Wiranata. 2002:149) for example wedding ceremonies or celebrations in Pak-Pak customs. Cultural value systems this is abstract custom. This often happens because cultural values are concepts about what they consider meaningful, valuable, and important in life, in order to function as a guide that gives direction to the lives of citizens. Culture is things that involve reason and words are a mixture of cultural developments that express creativity and taste (Koentjaraningrat, 1984).

Indonesian culture is not slightly influenced by other cultures such as western culture. In Indonesian culture, especially traditional Pak-Pak culture, it begins to fade from time to time. One way that Pak-Pak culture is not lost or faded is to preserve Pak-Pak culture. able to understand knowledge of local wisdom, such as knowledge and traditions passed down from generation to generation is a combination of local wisdom. In preserving traditional Pak-Pak local wisdom



from generation to generation, it is possible to develop and preserve traditions that contain values and meanings conveyed through signs on an object.

In the Pak-Pak traditional wedding ceremony, there are various wedding processions. There are various kinds of Pak-Pak wedding ceremony procedures, namely; *Mengirit/Mengindangi* (Meminang) *Mersiberen Tanda Burju*, *mengelolo/mengakata utang*, *Muat Nakan Peradupen*, *Tangis Beru Pengiren*, and *Merbayo* ceremony. All of these processions are carried out in a series of events and this is an ancestral cultural heritage that has been preserved from generation to generation until now. One of them is the *Merbayo* ceremony. *Merbayo* ceremony is the last stage of the marriage. In this *Merbayo* ceremony the rights and obligations between the male and female parties be fulfilled. It is customary for male relatives to hand over dowry in the form of money, gold, and cloth. On the other hand, the female bride's relatives receive dowry with certain obligations as well.

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

However, based on the observation conducted by the researcher by interviewing traditional head that 1) some people who are not from the Pak-Pak tribe do not understand the meaning of the Pak-Pak traditional procession and traditional entertainment. 2) Many Pakpak youths, especially those living in Aceh Singkil, have never learned about the symbols in the traditional Pakpak wedding procession so they do not understand them. 3) The diversity of tribes found in Aceh Singkil and the mixing of cultures have caused marriage customs to fade and many of these communities are reduced in using them.

Regarding the semiotic meaning in Pak-Pak wedding culture, there are some similar studies to this study. The first research was done by Jekmen Sinulingga, Flansius Tampubolon (2020) entitled *The Meaning and Symbols of the Batak Karo Ethnic Ritual Ceremony: Study of Semiotics*. This research represented that the symbolic meaning of the Cawir metua ceremony is the existence of symbols that have philosophical meanings in the Cawir metua ceremony. are still poor and need to be improved.

Another similar study was conducted by Muhammad Sanif, Pagar & M. Iqbal Irham (2021) entitled *The Integration of Islamic Law and Customary Law in the Marriage of Muslim Community in the Pakpak Dairi Ethnic Group*. This research elaborates on the implementation of traditional marriage customs among the Muslim community of the Pakpak tribe in Dairi district, including its forms, causes, and the impact of influence, along with an analysis of the integration between Islamic law and customary law in the marriage process of the Pakpak Dairi Muslim community. The marriage customs of the Pakpak Dairi Muslim

community can be seen from three perspectives. 1) Form of integration, which includes the following elements; Determining the wedding day and date using the Islamic calendar, Conducting the khataman Alquran before the marriage contract, Reciting verses from the Holy Quran during the marriage ceremony, Offering a lightweight dowry, Providing words of advice, Reciting solawat syaroful Anam such as barjanzi and Marhaba and Reciting additional prayers.

Therefore, the purpose of this study to reveal the meaning and value contained in each sign contained in *Merbayo* ceremony in Pak-Pak Wedding Culture. In addition, researchers are interested in knowing every dish that is in the procession of the Pak-Pak traditional wedding ceremony using the semiotic study of Charles Sanders Peicre's theory. Therefore, the author raised this research into a thesis entitled " Semiotic Meaning of Merbayo Ceremony In Pak-Pak Wedding Culture “.

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

Based on the research background, the following problems was identified as follows:

1. some people who are not from the Pak-Pak tribe do not understand the meaning of the Pak-Pak traditional procession and traditional entertainment.
2. Many Pakpak youths, especially those living in Aceh Singkil, have never learned about the symbols in the traditional Pakpak wedding procession so they do not understand them.

3. The diversity of tribes found in Aceh Singkil and the mixing of cultures have caused marriage customs to fade and many of these communities are reduced in using them.

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

The scope of this study focused on semiotic meaning in wedding ceremony and was limited on Merbayo ceremony in Pak-Pak wedding.

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

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

1. What types of semiotic meaning is represented in Merbayo Ceremony in Pak-Pak Wedding Culture?
2. How are semiotic meanings of Merbayo Ceremony in Pak-Pak Wedding Culture represented?

### **E. The Objectives of Research**

The objectives of this study were:

1. To know types of semiotic meaning is represented in Merbayo Ceremony in Pak-Pak Wedding Culture.
2. To know process of semiotic meanings of Merbayo Ceremony in Pak-Pak Wedding Culture.

## **F. Significances of The Study**

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

a. Theoretical benefits

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

b. Practical benefits

1. The results of this study were expected to provide input for those who need knowledge about semiotics in Semiotic Meaning of *Merbayo* Ceremony in Pak-Pak Wedding Culture.
2. Provide information to readers to find out the meaning of Semiotic Meaning of *Merbayo* Ceremony in Pak-pak Wedding Culture.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

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

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

###### **a. Definition of Semiotics**

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

According to Saussure (1857-1913) semiotics is a grouping of symbols into two kinds; second concept-marker and image-marker. A signifier refers to a physical symbol of a symbol such as a speech, a picture or a painting. According to Roland Barthes (1915-1980), who was known as the next figure who gave this semiological approach a more perfect concept with the concept of connotation and denotation (Ibrahim, 2020). While semiotics refers more to traditions/traditions pioneered by Charles Sanders Peirce (1839-1914).

Saussure's definition of the sign laid down the course that semiotic inquiry was to take during the first half of the twentieth century. He defined it as a form made up of something physical sounds, letters, gestures, etc which he termed the signifier; and of the image or concept to which the signifier refers - which he called the signified. He then called the relation that holds between the two

signification. Saussure considered the connection between the signifier and the signified an arbitrary one that human beings and/ or societies have established at will (Cobley, 2013)

To make his point, he reasoned that there was no evident reason for using, say, tree or arbre (French) to designate 'an arboreal plant.' Indeed, any well-formed signifier could have been used in either language - a well-formed signifier is one that is consistent with the orthographic, phonological, or other type of structure characteristic of the code to which it appertains (tree is well formed in English; tbky is not). Peirce called the signifier a representament (literally 'something that does the representing'), a form inhering in the physical strategy of representation itself (the use of sounds, hand movements, etc. for some referential purpose). Peirce termed the referent the object, an entity displaced from its (real-world) context of occurrence. He termed the meaning that one gets from a sign the interpreting, suggesting that it entailed a form of 'negotiation,' so to speak, whereby the sign-user evaluates or responds to what the sign means socially, contextually, personally, etc.

Chandler (2016) says that semiotics is considered as the theory of the production and interpretation of meaning. Meaning is made by the deployment of acts and objects which function as "signs" in relation to other signs. In general meaning is not believed to reside within any particular object, text or process. Rather, meaning arises during the communication process itself. In social, it examines semiotics practices, specific to a culture and community, for the making of various kinds of texts and meanings in contexts of culturally meaningful

activity. It is based on the principle that all meaning making necessarily overflows the analytical boundaries between distinct, idealized semiotic resource systems such as language, gesture, depiction and action. Semiology which tends to theorize about the science of signs. Semiotics consists of three interrelated parts, namely signs, objects, and interpreters. Peircean sign is defined as something related to something else for someone in some way or capacity (Cobley, 2001: 28)

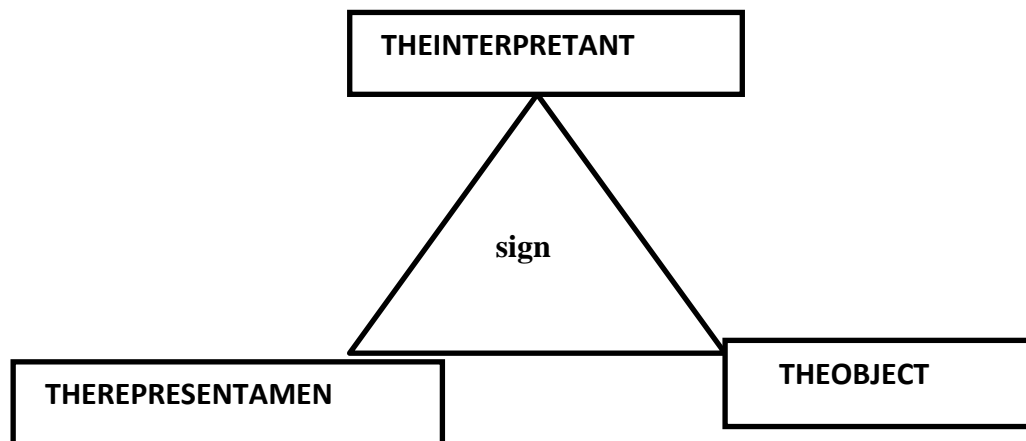
### **b. Charles Sanders Peirce Semiotic**

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

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



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



**Diagram 2.1 The Triadic Sign proses of Perce**

a. The Representamen

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

b. The Object

The object is what the sign represents. they will only represent objects; it couldn't give acquaintance with him. an indication can reveal something about an object, provided it's an object to which the interpreter is familiar from collateral observation (experiences created from other signs, which are always from previous history).

c. The interpretant

After being interpreted, the representamen has the power to trigger an interpretant, which then becomes the representamen by triggering another interpretant that refers to an equivalent object. The interpreter relates and brings into contact between them at an equivalent time and within the same way brings himself into association with them. Studying object, representament and interpretation looks at all of the three trichotomy concepts, which are as follows:

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

- b) An index is a sign whose characteristics depend on the presence of a denotation, so that in terms of a place it is a secondness. An index, therefore, is a sign that has an identity or affinity to what it represents. An example of Smoke index is fire index
- c) A symbol is a sign, where the relationship of the sign and its denotation is determined by a rule related to the reference.

## 2. Types of Semiotic Meaning

There are three types of semiotic Analysis in film, namely:

### a. Sign

In semiotic analysis, the smallest units of meaning are *signs*. Sign is anything that communicates a meaning that is not the sign itself to the interpreter of the sign. The meaning can be intentional such as a word uttered with a specific meaning, or unintentional, such as a symptom being a sign of a particular medical condition. Signs can communicate through any of the senses, visual, auditory, tactile, olfactory, or taste (Paul, 2001). For example, the way someone dresses is a collection of signs that informs others about the person; clothing encodes the smallest of signs, e.g. a popped collar means preppy. A black band t-shirt and over-sized pants signal a music fan, but together they can create a collection of signs, a **code**. For example, a band shirt + baggy pants + black nail polish + dyed hair, could signal a rebel, or even a goth.

Peirce explained that signs mediate between their objects and their interpretants in semiosis, the triadic process of determination. In semiosis a *first* is

determined or influenced to be a sign by a *second*, as its object. The object determines the sign to determine a *third* as an interpretant. *Firstness* itself is one of Peirce's three categories of all phenomena, and is quality of feeling. Firstness is associated with a vague state of mind as feeling and a sense of the possibilities, with neither compulsion nor reflection. In semiosis the mind discerns an appearance or phenomenon, a potential sign. *Secondness* is reaction or resistance, a category associated with moving from possibility to determinate actuality. Here, through experience outside of and collateral to the given sign or sign system, one recalls or discovers the object the sign refers to, for example when a sign consists in a chance semblance of an absent but remembered object. It is through one's collateral experience that the object determines the sign to determine an interpretant.

*Thirdness* is representation or mediation, the category associated with signs, generality, rule, continuity, habit-taking, and purpose. Here one forms an interpretant expressing a meaning or ramification of the sign about the object. When a second sign is considered, the initial interpretant may be confirmed, or new possible meanings may be identified. As each new sign is addressed, more interpretants, themselves signs, emerge. It can involve a mind's reading of nature, people, mathematics, anything (Sebeok, 2010). Peirce generalized the communicational idea of utterance and interpretation of a sign, to cover all signs:

*Admitting that connected Signs must have a Quasi-mind, it may further be declared that there can be no isolated sign. Moreover, signs require at least two Quasi-minds; a Quasi-utterer and a Quasi-interpreter; and although these two are at one (i.e., are one mind) in the sign itself, they must nevertheless be distinct. In the Sign they are, so to say, welded. Accordingly,*

*it is not merely a fact of human Psychology, but a necessity of Logic, that every logical evolution of thought should be dialogic.*

## **b. Code**

Code is a set of conventions or sub-codes currently in use to communicate meaning. The most common is one's spoken language, but the term can also be used to refer to any narrative form: consider the color scheme of an image (e.g. red for danger), or the rules of a board game (e.g. the military signifiers in chess). Ferdinand de Saussure emphasized that signs only acquire meaning and value when they are interpreted in relation to each other. He believed that the relationship between the signifier and the signified was arbitrary. Hence, interpreting signs requires familiarity with the sets of conventions or codes currently in use to communicate meaning.

Codes represent a broad interpretative framework used by both addressers and their addressees to encode and decode the messages. Self-evidently, the most effective communications will result when both creator and interpreter use exactly the same code. Since signs may have many levels of meaning from the denotation to the connotation, the addresser's strategy is to select and combine the signs in ways that limit the range of possible meanings likely to be generated when the message is interpreted. This will be achieved by including metalingual contextual clues, e.g. the nature of the medium, the modality of the medium, the style, e.g. academic, literary, genre fiction, etc., and references to, or invocations of, other codes, e.g. a reader may initially interpret a set of signifiers as a literal

representation, but clues may indicate a transformation into a metaphorical or allegorical interpretation diachronically.

Distinctions of class or memberships of groups will be determined by the social identity each individual constructs through the way the language is spoken (i.e. with an accent or as a dialect) or written (i.e. in sentences or in SMS format), the place of residence (see Americanisms), the nature of any employment undertaken, the style of dress, and nonverbal behavior (e.g. through differentiating customs as to the extent of private space, whether and where people may touch or stare at each other, etc.). The process of socialization is learning to understand the prevailing codes and then deciding which to apply at any given time, i.e. acknowledging that there is sometimes an ideological quality to the coding system, determining levels of social acceptability, reflecting current attitudes and beliefs. This includes regulatory codes that are intended to control behavior and the use of some signifying codes. The human body is a means of using presentational codes through facial expressions, gestures, and dress.

### **c. Convention**

Convention is another important concept that you'll see discussed frequently in film analysis. It indicates the "establishment", the established way of doing something, or understanding something, or presenting something. They are the generally accepted norms. It's behavior and ideas that we see as natural; they're so deeply embedded in culture that we're generally not aware of them, and definitely don't realize what their effect is, or how they affect us (Sofiani, 2017). In film, conventions are used to represent certain topics, characters and events, and more. When it starts to scrutinize these conventions, so often, they are used to

shape how we think about a character or event. When it comes to characters, conventions can easily turn into stereotypes.

### **3. Culture**

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

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

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

### **4. Marriage**

Marriage is a form of noun from the basic word of marriage; the word comes from Arabic, the word nikah which means marriage agreement. Legalization of marriage A marriage usually occurs when a written document that records the marriage is signed. The marriage contract is conducted in accordance with the provisions of the law and religious teachings with the aim of forming a happy and everlasting family (household) based on The Godhead of the Almighty.

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

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

In other words, marriage is the acceptance of a new status, as well as the recognition of a new status by others in the aspect of religious norms, legal norms, and social norms. Happy stairs. With the existence of a legal contract in the eyes of Religion and the State, it will lead to the rights and obligations of husband and wife as well as protection and legal recognition of both Religion and the State. It can be concluded that marriage is a binding ceremony of marriage vows that are celebrated or carried out by two or more people with the intention of formalizing marriage ties in accordance with religious norms, legal norms, and social norms. Legalized ratification of a marriage usually occurs when a written document that records the marriage.

## **5. Pak-Pak Marriage**

The most important period of life for humans throughout the world is the transition from the teenage level of life to the level of family life, namely marriage



( Koenjaraningrat, 1981:90). Almost all ethnic groups recognize it by being guided by the values, rules and activities related to it with that stage.

The ideal or expected marriage for Pak-Pak people is to marry with *Beru Puhun*( uncle's daughter) called *muat impalna* or other terms *Menongketti*. *Menongketti* means leaning or continuing the position of the mother in the male family.

## **6. Merbayo Ceremony**

The ideal traditional marriage ceremony for the Pak-Pak people is called *sitari-tari* or *merbayo*. In the past, this form of marriage had to be accompanied by traditional music (*merkata gendering sipitu*). The implementation of this ceremony is called *merbayo*. Another name for this ceremony is called *sinimanima* or *memuatmende*.

There are several stages that must be passed before the *merbayo* ceremony is carried out, including:

### **1. Mengririt/ Mengindangi**

*Mengririt* comes from the word *irit*, meaning A young man and his relatives first research a girl they want to marry. *Mengindangi* comes from the word *indang* which means to be witnessed or see directly the character and personality or characteristics. In the past, the saving period was between 1-5 years.

This introduction usually involves using tools or objects that have symbolic meaning. *Mengririt* is not a man's obligation, but is also a woman's

obligation. In philosophy of Pak-Pak it is called “ *Pengririt pe daholi, pengririten deng daberru*” meaning that although men are smart at researching potential wives, women are much smarter at finding husband. After there is agreement between the man and woman, the rings are exchanged (*Mersiberen tanda burju*).

## 2. *MersiberenTanda Burju*

At this stage the role of third parties remains important. On the girls side, the witness is her aunt ( *namberru*), while on the man’s side, the witness is *sinina* ( one clan). When exchanging ring’s goods ( ring’s, cloth, etc) are exchanged, sometimes ending with making a vow or promise called *merbulaban*. An example of *merbulaban* is splitting a betel leaf and each part being eaten individually by those making vow. The words spoken were “ *Ise siobah padan, bana roji jopok, janah jopok mo umurna*” ( whoever breaks a promise, his life will be shortened).

These sanctions apply to both parties if the girl disobeys, apart from receiving punishment for reinforcements in accordance with the contents of the vow, the provisions also apply :” *Siganda sigundua urat ni pedem-pedem, sada gabe dua, tellu gabe ennem*” this means that the gifts received from the man must be paid at a price multiples of two. Meanwhile if the young man breaks his promise , the philosophy applies : “ *Tinunjang na milikna*”, meaning that object that has been given is considered lost.

## 3. *Menglolo/ berkata utang*

The next stage is *Menglolo/ berkatautang*( determine dowry). The team that comes *menglolo* is called *penglolo* and team *berkata utang* is called

*pengkata utang*. Before the team departs the prospective bride's parents first invite close family to inform them that the groom's *pengkata utang* team will be coming. This information was obtained based on a report from the aunt (*namberru*) of the girl who was about to get married. Those who gathered consisted of *berru belgah* (*penelengken mbelgah, penelengken kedek*), *berru ndiangkip, sinina* and *the perkaing* (*upah puhun, upah turang*, etc) and discussed with the relatives about the type of request as a dowry.

#### 4. *Muat nakan peradupen*

*Muat nakan peradupen* is carried out after knowing the rights and obligation that must be fulfilled by the prospective groom's relatives, after carrying out *mengkata utang*. *Muat nakan peradupen* is a stage that is usually carried out by the prospective groom's parents before the *merbayo* ceremony is carried out. This is done by inviting close relatives (especially *berru* and *sinina* to gather, eat together and hold negotiations). The main goal is to negotiate (*runggu*) about how to deal with the prospective bride's relatives during the ceremony, in other words are the rights and obligations of the group of relatives in the context of the ego's marriage.

This activity is led by a *persinabul* (spokesman) appointed by *sukut*. After the meal is finished, the spokes person will be lead by telling the purpose of the invitation, namely that there has been an agreement between the prospective bride's relatives and prospective groom's relatives when it comes to *mengkata utang*.

#### 5. *Tangis berru pangiren*

The day after the male delegation ( *pengkatautang*) returns home, the mother of the prospective bride gives food to prospective bride ( her daughter specifically by cutting up a chicken. This food is called *nakanpenjalon* or *nakan pengendo tangis*. *Nakan penjalon* means that the dowry from her future son in law has been received, presumably the girl this decision wingly and happily.

#### D. **Previous Relevant Studies**

There are some previous studies which related to this study about semiotic meaning, namely:

1. Manro Berutu, Jekmen Sinulingga (2024), entitled *Sapo Adat Jojong Sipitu Ethnic Pakpak Semiotic Study*. Research result This found 23 symbols found in the Sapo Adat Jojong Sipitu among them namely: Jojong Marcaban, Jojong Mbinangun , Gerga Parsulimbat and so on . Every symbol own its function and meaning separately , for example Gerga Perhembun Kumeke own function as ward off aji-aji and its meaning that is protector .
2. Wira Manik, Malan Lubis, and Surya Masniari Hutagalung (2022) entitled *The Study of Semiotics and Moral Values in Folk Stories in Pakpak Bharat Regency and Their Use as Literary Reading Materials*. Based on the results of the study, it can be concluded that in the semiotic studies contained in the Lae Une folklore in Pakpak Bharat Regency there are signs, namely beautiful, seven, oning-oningen, 8 icons, 18 indexes which

have interpretations in the Lae Une Folklore in Pakpak Bharat Regency. The meaning of semiotics in the Lae Une story is divided into objects into icons, indices, and symbols along with the moral message obtained from the Lae Une story, namely in terms of customs, it teaches us to always obey the prevailing customs in terms of humanity, reminding us to always help every human being who difficult in discriminately and from a spiritual point of view to teach to always believe in God Almighty. Based on the results of questionnaires and interviews with teachers and students, it can be said that Folklore in Pakpak Bharat Regency is very relevant to be used as literary reading material at SMP Negeri 2 Satu Atap Salak.

3. Nonci Mirna Bana, Yanpitherzon Liunokas, and Dewi I.N. Bili Bora (2023) entitled *Semiotic Analysis Of Wedding Ceremony In Amarasi Kupang Regency*. The result shows that there were 13 symbols found in a wedding ceremony in Amarasi, Kupang Regency. They are Oko mama (the place to put areca nut), Pinang (Areca Nut), Sirih (Betel), Kapur (lime), Baju (cloth), Cincin (Ring), Sapi (Cow), Uang (Money), Dulang (Tray), Selendang (shawl), lilin (candle), pakaian adat (traditional cloths) and destar (headband). Types of meanings of those symbols are (a) Cultural meaning, for example, the symbol of oko mama (areca nut box), pinang (areca nut), sirih (betel), kapur (lime), sapi (cow), selendang (shawl), and pakaian adat (traditional clothes). They have cultural meaning because they symbolize a high appreciation for human interaction and building good communication with others in a cultural context. (b) Social

meaning, for example, symbols of baju (shirt), and destar (headband). These things contain social meaning because these things are used by the people in communication that refers to the social circumstances of the speakers and related to life in a social group. (c) Conceptual meaning, for example, a symbol of cincin (ring) and lilin (candle). These objects contain conceptual meaning because basically these objects are interpreted from a dictionary. (d) Connotative meaning, for example, a symbol of uang (money) and dulang (tray). These things contain connotative meaning because these things refer to the expression of communication when people deliver a message without words but by using action.

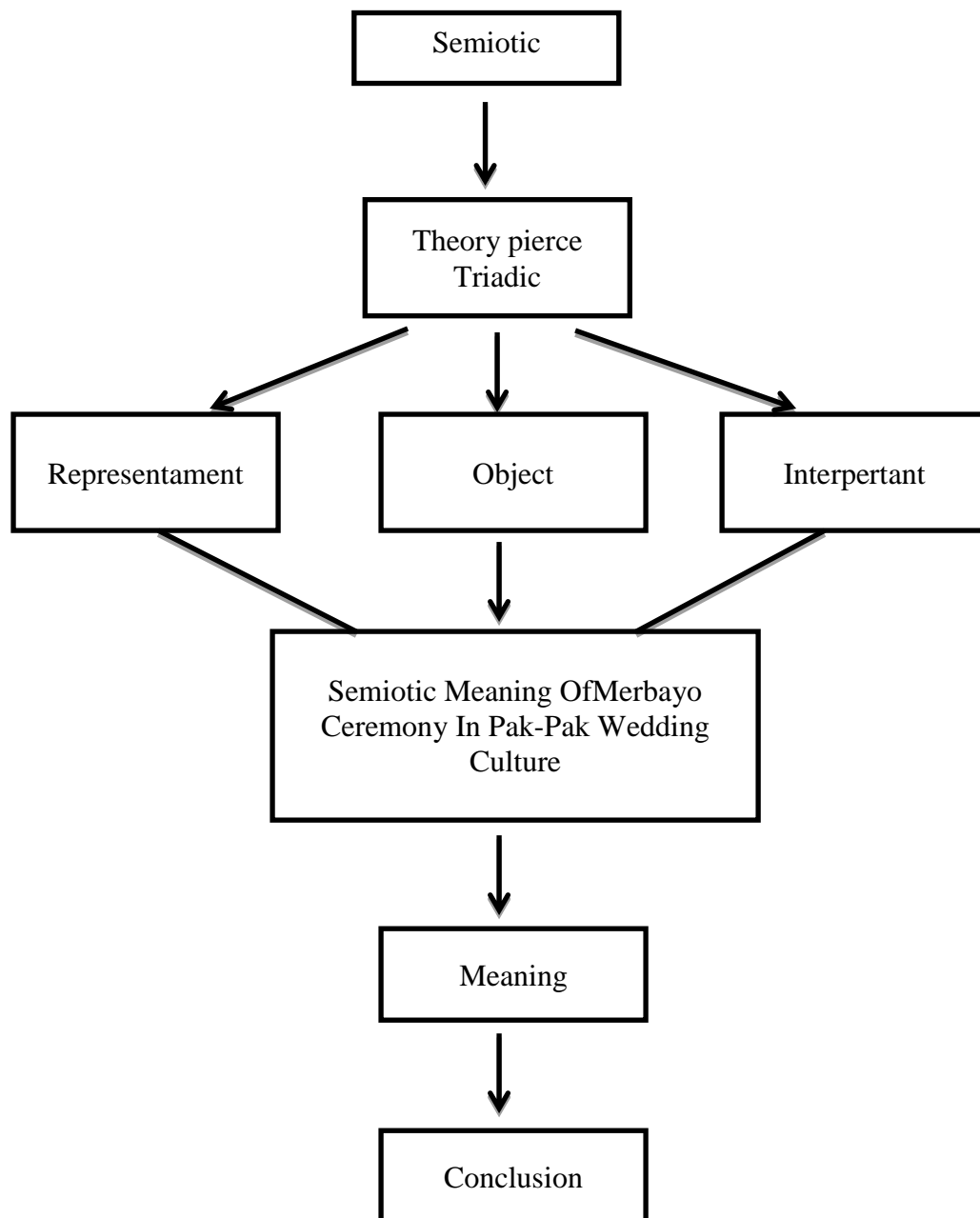
4. S.S.Pertiwi K.A.W Siregara, Mayasarib, Zuindrac (2023), entitled *The process of margondang in the traditional batak angkola wedding ceremony: semiotics studies*. The purpose of this research is to provide understanding to the readers and increase their knowledge about the Margondang process in Batak Angkola wedding, so that they can easily understand it. Researchers analyzed using the theory of Ferdinand De Saussure (1857). The result search that the process of the Margondang ceremony in the Batak Angkola wedding goes through three stages and each of the traditional events carried out contains moral values.

## E. Conceptual Framework

Semiotics was concerned with meaning makers and meaning making. Charles Sanders Peirce is one of the founders of the semiotic approach and philosophy of logic known as the doctrine of pragmatism which has provided the basis for the general theory of signs through his writings, and the texts that have been compiled 25 years after. Peirce argues that semiotics according to Peirce is identical to the concept of logic which focuses on knowledge of human thought processes (Eriana, 2015). Charles Sanders Peirce (1980), said that there are three, namely representament, object, and interpretant. Semiotic derives from the Greek *semesion*, meaning sign, *semainon* which means signifier and *semainomenon* meaning signified or indication. Generally, semiotic is the study of signs or an epistemology about the existence or the actuality of sign in societal life. Sign is loosely defined as "a pattern of data which, when perceived, brings to mind something other than itself," the notion of the sign is central to the semiotic approach to the study of communication.

Regarding the semiotic meaning in Pak-Pak wedding ceremony, there are various wedding processions. There are various kinds of Pak-Pak wedding ceremony procedures, namely; *Mengirit/Mengindangi* (Meminang) *Mersiberen Tanda Burju*, *mengelolo/ mengakata utang*, *Muat Nakan Peradupen*, *Tangis Beru Pengiren*, and *Merbayo* ceremony. All of these processions are carried out in a series of events and this is an ancestral cultural heritage that has been preserved from generation to generation until now. One of them is the *Merbayo* ceremony. *Merbayo* ceremony is the last stage of the marriage. In this *Merbayo* ceremony the

rights and obligations between the male and female parties be fulfilled. It is customary for male relatives to hand over dowry in the form of money, gold, and cloth. On the other hand, the female bride's relatives receive dowry with certain obligations as well. Based on the explanation of sign, it could be seen in diagram 2.2 below.



**Diagram 2.2 Conceptual Framework**



## CHAPTER III

### RESEARCH METHODS

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

This research was conducted by applying qualitative research. Qualitative research was focuses on understanding social phenomena from the perspective of the human participants in natural settings. It did not begin with formal hypotheses, but it may result in hypotheses as the study unfolds. Qualitative research was based on a different philosophical approach, which sees the individual and his or her world as so interconnected that essentially the one has no existence without the other. It sees social reality as unique thus, researchers can only understand human behaviour by focusing on the meanings that events have for the people involved.

In addition, according to Bogdan & Biklen (2007), qualitative research is an umbrella term superior to the term paradigm (and, indeed, that usage is not uncommon), it is our position that it is a term that ought to be reserved for a description of types of methods. Qualitative research investigated the quality of relationships, activities, situations, and materials. It focused on understanding the context and attempts to explain the intentionality of behaviors.

In this case, this study focused on semiotic meaning of objects and signs in the values contained in the *Merbayo* procession in the Pak-Pak wedding ceremony.

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

The data was taken from video Pak-Pak wedding ceremony on 02<sup>nd</sup> June 2024, Desa Keras Kecamatan Suro Makmur, Kabupaten Aceh Singkil. and Pak-Pak speakers who as the Head of Pak-Pak tribe in Aceh Singkil as the source of data in this study. The data of this study was covered information about semiotic meaning in Pak-Pak wedding ceremony.

## **C. Data Collection Techniques**

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

### **1. Observation**

The researcher observed the participants in this research. The observation as the main instrument of the data collection in this study was done to know steps 2 of wedding ceremony used by Pak-Pak people during wedding process.

### **2. Interview**

The interview was needed to get appropriate information about the meaning of wedding ceremony process used by Pak-Pak people in Aceh Singkil. Thus, the interview guide was guided by the researcher in answering questions regarding to the issue of semiotic meaning in Pak-Pak wedding.

### 3. Documentation

In this study, the researcher collected data by recordings. While the gathering of the record was needed to give visual explanation of steps of wedding ceremony process used by Pak-Pak people in Aceh Singkil.

## **D. Data Analysis Techniques**

In analyzing the data, the researcher followed three steps of data analysis, which was referred to Miles, Huberman and Saldana's analysis (2014) namely data condensation, data display, and drawing/verifying conclusion.

### **1. Data Condensation**

The selection process focused on simplification, abstraction, and transformation of raw data that emerges from written records in the field. Data reduction takes place continuously during qualitative research. During data collection, the next reduction stage occurs (summarizing, coding, tracing themes, creating clusters, partitioning, creating memos).

The data were collected and selected to know types of semiotic meaning is represented in Merbayo Ceremony in Pak-Pak Wedding Culture and to know process of semiotic meanings of Merbayo Ceremony in Pak-Pak Wedding Culture. Then, data was analyzed based on the meaning of semiotic by using Pierce's theory.

### **2. Data Display**

The process of presenting it as a structured collection of information that allows for better conclusions and actions and is the main means of valid

qualitative analysis, which includes: various types of matrices, graphs, networks and charts. All of them are designed to combine organized information in an easy form. Thus the analyst can see what is going on, and determine whether to draw the correct conclusion or continue the analysis in accordance with the suggestions narrated by its presentation as something that might be useful.

Related to this study, data display answered the questions from the problem of the study, what types of semiotic meaning is represented in Merbayo Ceremony in Pak-Pak Wedding Culture, and How is the process of semiotic meanings of Merbayo Ceremony in Pak-Pak Wedding Culture.

### **3. Data Conclusion**

The final part of the research is to provide a brief summary and draw conclusions from the research to examine the data collected for analysis in verifying the veracity of the data. The final verification process, which is a field note study, means that the meaning that emerges from other data must be tested for validity, robustness, suitability, and validity. Observations made by researchers by going directly into the field to get information, descriptions and explanations about the meanings, signs and symbols contained in the Pak-Pak wedding ceremony in Desa Keras Kecamatan Suro Makmur, Kabupaten Aceh Singkil. The descriptions and information obtained are then analyzed, interpreted, and concluded.

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data

To obtain data in this study, researchers showed a photo documenting the traditional Pakpak wedding in detail. This data was done so that researchers obtained information about the symbolic forms contained in the traditional Pakpak wedding ceremony. The Pakpak ethnic Merbayo ceremony is a sacred marriage vow binding ceremony and is celebrated or carried out by two people with the intention and purpose of formalizing marital ties in religious, legal and social norms. The Pakpak ethnic Merbayo ceremony is usually held at the residence of the bride's parents and that is the ideal according to Pakpak custom. Nowadays, it is often held at the groom's house depending on the agreement of both parties. Marriage according to Pakpak ethnic custom is a marriage vow ceremony celebrated or carried out by two people with the intention and purpose of formalizing marital ties in religious norms, legal norms, and social norms.

Marriage in Pakpak ethnic society is included in a person's life cycle that has been regulated separately. The essence of marriage is to form a family to increase the offspring of the clan group, so that it becomes the successor of the group. The marriage involves the whole family both near and far. So, the essence is a bond that has no break. In the Merbayo ceremony of the Pakpak ethnic group there are six stages that must be carried out on the day the wedding party is held, namely: 1. Welcoming in the courtyard of the bride and groom, 2. Delivery of

souvenirs (Merdohom), 3. Marriage Blessing according to religion and belief, 4. Bridal Feeding (Nakan Kela), 5. Settlement of Customary Debts, 6. Giving Ulos (Oles) to the bride and groom. The all the stages of the Merbayo ceremony there are twenty-five symbolic forms and each symbol has a different meaning and meaning.

### **1. Welcoming in the yard of the bride's family**

The first stage in the Pakpak ethnic Merbayo Ceremony is welcoming in the yard. The stage that should not be missed in the Merbayo ceremony, because in this stage, it will be seen the extent of the groom's relationship in family, religion and society with the presence of important figures, such as uncles/brothers from the father and mother of the bride and groom, sukut, kula-kula, berru, with semarga (with the body) traditional leaders, village heads / representatives from village officials and the local community. The event at the welcoming stage in this courtyard. It starts with the arrival of the groom's relatives to the bride's family home. The bride's family has been waiting for the groom's family in the courtyard of their house where the Berru Mbelen (family of the bride). The bride's family stands at the front with chopsticks (kembal) containing a plate of rice on which a piece of betel leaf is placed. The bride's family relatives place a fire in front of the yard. As a sign of warmth of the soul. Before entering the groom's family relatives must step over the coals placed by the bride's family relatives in front of the house which means to warm the soul and mind of the groom's family relatives.



**Figure 1. Welcoming the Bride's family**

Then, Persinambul from the bride's family relatives guides the event in the yard before entering the bride's parents' house.

## **2. Handover of Gifts (Merdohom) from the bride's family**

The second stage of the Pakpak ethnic Merbayo ceremony is the Merdohom event, which is a meal together. Eating typical Pakpak ethnic food (Dohomom) which is usually served at the Mardohom event. These Mardohom dishes are Pinapah, nditak, leman, banana, sugar cane, etc. All the food given by the male family to the female family is called Nakan luah. Nakan luah is the food handed over by the groom to the bride, which is a side dish consisting of chicken that has been cut into pieces according to the provisions. The chicken that is cut into pieces must be in accordance with applicable customs and must not be wrong or less than the agreement. If this happens, then the persinambul groom must give money to the persinambul woman. Likewise, the praise given by the female persinambul if the pieces of chicken are complete must be paid by the male persinambul with money.



**Figure 2. Chicken side dish (merendihi), Kembal containing betel leaves and white rice.**

It is not only the male party who will give food to the female party. Relatives, but the bride's relatives also hand over snacks in the form of pinahpah, nditak (rice flour), bananas, and sugar cane.







This event is called Merdohom and usually the male relatives also ask how much food is provided and each food is covered with banana leaves and the plate is coated with Kembal (chopsticks) and then the meal is held together. When handing over the bride's food, the kula-kula says some advice in the form of the following rhymes:

*Ketak ketik gedang palu-paluna  
Sipanganen cituk sai gedang mo pinasuna  
'Ketak-ketik panjang pemukulnya'*

(Little food but many blessings)

This rhyme means “even though the food given is only a little, the blessings are many.” Then invite the bride and groom to eat together from one plate.

*“Bodyen laklak, bodyen cengkeru  
'Parimbalang kait-kaiten”  
Tubuhen anak mo ke tubuhen berru  
Janah ulang mo bernit-bernit  
'Grow laklak, grow cengkeru'  
'Parimbalang to kait-kaiten”*

(Birth your offspring male and female, and don't be sickly)



**Figure 4.3. The kula-kula party saying some advice**

The meaning of the above parable is that hopefully the bride and groom can have male and female offspring and do not be sickly.

*Aceh sipihir tulan, tanohna chooseyen  
Sai maseh mo ate God  
Asa ipedaoh mo bai ndene nai dispute  
'Aceh has hard bones, the land has many choices'  
'May God have mercy'  
'To keep quarrels away from you'  
Sada kata sada orjok mo rumah tangga ndene bage sicodin*

(Be of one mind in your household and be an example)

The meaning of the above parable is that hopefully the bride and groom will always be peaceful, harmonious, and kept away by God from quarrels and always

be in agreement in building a household so that it can be an example and role model in other families and the surrounding community.

### **3. Marriage Blessing of the Bride and Groom**

The third stage in the Merbayo ceremony of the Pakpak ethnic group is: Holy marriage is one of the traditional ceremonies performed by the Pakpak people. In this holy marriage, all parties related to the bride and groom are present. The entire family of both parties was present to witness the wedding ceremony. In the wedding ceremony, the bride is first picked up by the bride. After completing the holy ceremony which is carried out in the village / place of residence of the bride and groom, then the blessing is carried out by the priest in a sacred and holy manner in the church, and Islam in the house of the groom who says the marriage contract in front of the headman. Customs are very supportive of the teaching of Islam and Christianity, because the marriage is sacred and holy and can only ask for the blessing of the Almighty. In addition, the presence of the family also supports religious teaching because it is very good if the whole family comes to pray for the bride and groom who are getting married. Before the ceremony the nikah adat is held in the mosque (Muslim religion), the nikah covenant (Christian religion) in the church. But it is also possible for the nikah ceremony to be held on the same day as the traditional feast in a one-day event. After the marriage ceremony, the bride and groom are welcomed home by their parents with rice. The rice is sprinkled by saying *njuah-njuah* three times, which means healthy, prosperous, and happy. After that, all relatives of the bride and

groom's family enter the house of the male party. After that, the event of giving Nakan Kela (Bridal Food) is held.

#### **4. Giving Nakan Kela (Bridal Food)**

The fourth stage in the Pakpak ethnic Merbayo Ceremony is the giving of bridal food (Nakan Kela). The bride's family relatives hand over ndiadepen to the groom's family relatives called nakan penjalon. Conversely, the groom's family relatives hand over ndiadepen to the bride's family relatives called nakan silempoh panas. Persulangen in Pakpak ethnic customs is usually determined who receives it and does not need to be discussed again during the ceremony, because they argue that what does not belong to him cannot be taken or eaten, because this will make him feel ashamed for taking what does not belong to him and even people think he does not know custom. In this conversation the bride's side is abbreviated as 'PP' and the groom's side is abbreviated as "PL".

PP: *“Mendahi kene kade-kade nami, enggo kita sidung manganese tah bagi pe kessa boi ipepada kami, bage umpama mono tuhu, “ketak-ketik mbelga hammer-paluna, bagi pe pemereken nami mbelgah mo pinasuna” asa mersodip kita asa itepa lahan menjadi rabi, tekka kade sibahan asa tong menjadi. But for those of us who have come today, our relatives are usually our complete relatives, kumaranai oda katengku salahna asa bagahken kene.”*

(Our relatives who came today, we have finished our meal and hopefully God will bless us. And may in the days to come we be able to provide a better service than today).

PL: *“lias ate mo tuhu taba we sitampak pulung isen. Kene kade-kade namo, enggo tuhu ibereken kene we mangan besur janah feel, asa bage umpama mono kudoken kami “kabang nina renggisa seggep i kayu mberede, kipangan ngono kessa we mbisa but balesna jalo kene mo bai Tuhanta nai marbage-bage” terenget bage pekiroh nami dakhe lako manukutken kinincor nami taba kene si boi manhan pangadun-adun nai”*

(Thank you for the welcome and the food that has been provided we cannot repay the kindness that has been given to us and we cannot just enjoy but we must repay the kindness of all relatives).

PP: *“Lias ate mu tuhu, kene silih nami tuhu ngono dahke beak ngono kami, but pellin beak bilangen ngo kessa. There is no wealth. But our idah pekiroh ndene, kene oda pellin beak harta tetapi deket ngo kuidah kami beak i bilangen. Alanai asa tangkas- tangkas mo bagahken kene kade situhunna pekiroh ndene”*

(We would like to thank our in-laws, in terms of descent we are quite rich but we are not wealthy. But we see that our relatives who came are not only rich in descent but also rich in wealth).

PL: *“Lias ate mo tuhu, kene karina kade-kade nami, ari-ari si enggo salpun tupung pana merdalani anak nami mi ndene en, enggo nina ipernipiken janah tergerak mi ukurna kutnaing katena bere kene ia perjuman, asa boi ia nggeluh i kuta en, janah idah kami pene kene ngono simbellengna perjuman ndene janah naik nggaburna mahan perjuman. So imo dahke maksud pekiroh nami”*

(Thank you, our beloved relatives, the other day our son saw that our relatives have a large and fertile land, we hope that our son will also be given land in this village. That is the purpose of our visit)

PP: *“Tuhu ngo dahke i mbellang ngono tanoh isen, tah tanoh bakune ngo kate ndene, tah emergency ngo tah sabah, asa tangkas mono bagahken kene”*

(It is true that the land in this area is quite large, we ask for clarity on the type of land you are asking for rice fields or land so that it becomes clear)

PL: *“Lias ateh mo dahke, kene karina bayo nami, silih nami, karina ke kade-kade nami, isuruh anak nami kami misen nina dahke enggo sada nina arihna dekket berru ndene calon pumaen nami, so the spirit of anak nami is telling us lako mengkuso utang nami dalam nami mersembembah taba kene, so imo dahke pekiroh nami”*

(We thank you, ladies and gentlemen. We were told to come here by our children, because our son and your daughter have fallen in love with each other and we agreed to pay our respects and ask about the obligations that we must fulfill)

Traditional food is provided for both the boy's and girl's families. The meal is held at the home of the male party. After eating together, the next event is the settlement of customary debts that have been agreed upon from both sides of the family.

### **5. Settlement of Customary Debt from the Bride's Family.**

The fifth stage in the Pakpak ethnic Merbayo Ceremony is the settlement of customary debts. After the meal, the sulang is divided, after which it is continued to settle customary debts. The first thing to do is to develop a peramakan mat by the bride's mother for the groom's persinabul seat, accompanied by sada njalaken haliu. This mat is called belagen pertimbangan. The intention is that at the time of payment of customary debts the persinabul can be fair. Previously, a traditionally concocted drink has been provided in a cup containing rice water mixed with sour water. The family will give words when handing over the drink, as follows:

*“Enum kemo ndirabaren en, asa malum mo karina nasa similias deket si mengentek”*

(drink it so that all sickness (heartache) and throbbing pain will be cured')

Before receiving the dowry, all the bride's parties in turn first hand over their customs called penjukuti (livestock, rice, kembal, mats, chopsticks, nditak (cakes made from rice flour), pinahpah or tipa-tipa, leman, sugar cane, and bananas). At the same time, before the dowry is given, the female parents make a special request to the male relatives. This request is specifically given to the bride's mother, called gedo-gedo or todoan. The value of the gedo-gedo or todoan depends on the agreement between the two parties with reference to the ability of the groom to fulfill it. This is agreed upon at the time of the debt, and usually the form of the gedo-gedo is gold. Gedo-gedo or todoan means that it is the mother

who conceived, gave birth, cared for, and raised her daughter, who now belongs to someone else and must separate from her mother.



**Figure 4.4 Persinambul gives oles and todoan to the bride**

When receiving the dowry the bride's mother stands up and says the words:

*“En mo tuhu nggo kujalo tokor berungku, asa ndates mo news kelangku deket berrungku, meranak merberu beak gabe neayur ntua”.*

(This is what I have received for my daughter's dowry, may the news of my son-in-law and daughter be known in the community, sons and daughters be born, respected and long-lived)

After saying these words, the mother takes rice from the pot and pours it over the heads of the bride and groom and the entire male family. At the time of



receiving the dowry the bride's parents stand together with all the immediate family and at that time they say words of blessing through pantun. Some oles that must be given by the groom's relatives in addition to those agreed upon when saying the debt, are pergemgem oles for the local government, persinabul oles given to the traditional leader, reme-reme ijuluu tapin usually in the form of money to be distributed to other invitees who attend the wedding, then pemasu-masun oles (for Christians) given to the priest who performs the blessing.

PP: *“Mendahi kene kade-kade nami, enggo we sidung mangan tah bagi pe kessa boi ipepada kami, bage umpama mono tuhu, ‘ketak-ketik mbelga hammer-paluna, bagi pe pemereken nami mbelgah mo pinasuna’ asa mersodip kita asa itepa lahan menjadi rabi, tekka kade sibahan asa tong menjadi. But bagidi pe dahke.*

(Our relatives who came today, we have finished our meal and hopefully God will bless us. And hopefully in the days to come we can provide better service than today. And we are also wondering what the purpose of our relatives coming to this house is).

PL: *“Lias ate mo tuhu taba we sitampak pulung isen. Kene kade-kade namo, enggo tuhu iberekken kene we mangan besur janah feel, asa bage umpama mono kudoken kami “kabang nina renggisa seggep i kayu mberede, kipangan ngono kessa we mbisa but balesna jalo kene mo bai Tuhanta nai marbage-bage” terenget bage pekiroh nami dakhe lako manukutken kinincor nami taba kene si boi manhan pangadun- adun nai ”*

(Thank you for the welcome and the food that has been provided, we cannot repay the kindness that has been given to us and we cannot just

enjoy it but we must repay the kindness of all relatives. The purpose of our coming here is to inform you of our poverty and you are the place of our complaint).

PP: *“Lias ate mu tuhu, kene silih nami tuhu ngono dahke beak ngono kami, but pellen beak sayen ngo kessa. There is no wealth. But our idea is to be wealthy, but close to our kuidah we are wealthy. Alanai asa tangkas-tangkas mo bagahken kene kade situhunna pekiroh ndene”*

(We say thank you to our in-laws, in terms of descent we are quite rich but we are not wealthy. But we saw that our relatives who came were not only rich in descent but also rich in wealth).

PP: *“Tuhu ngo dahke i mbellang ngono tanoh isen, tah tanoh bakune ngo kate ndene, tah darurat ngo tah sabah, asa tangkas mono bagahken kene”*

("Indeed, the land here is quite vast, we ask for clarification on the type you are requesting, whether it's rice fields or dry land, so that it becomes clear).

PL: *Lias ateh mo dahke, kene karina bayo nami, silih nami, karina ke kade-kade nami, isuruh anak nami kami misen nina dahke enggo sada nina arihna dekket berru ndene calon pumaen nami, jadi roh anak nami isuruh kami lako mengkuso utang nami dalan nami mersembah taba kene, jadi imo dahke pekiroh nami.”*

(Thank you very much to you, sir and madam. Our visit here was prompted by our children, as our son and your daughter have fallen in

love, and we have come to honor that and to ask about the responsibilities we must meet).

## **6. Giving of Ulos to Bride and Groom's Family**

The sixth stage in the Merbayo ceremony of the Pakpak ethnic group is the Giving of Oles (cloth/ulos) to the Bride and Groom from the Family. (ulos). The bride's party, along with their entourage, then applies or presents cloth to the groom's side. The type of ointment used is Batak Ointment, which is given by the bride's relatives to the groom's relatives as previously agreed upon. This application of ointment is accompanied by music and dance. Every application made by female relatives will be reciprocated by male relatives by giving money to those who apply it to both brides and grooms. The contributions or gifts from the groom's family will be reciprocated by the bride's family, similar to the mutual celebration of both families involved in the festivities. The form of tuppak, which is referred to locally as Roji, is money or a donation. Both parties will reciprocate the tuppak, the donation from their relatives, with the same type. This means that the male relatives will return the donation from the bride's relatives in the form of tuppak or a similar contribution. Meanwhile, the cloths that were handed over are the cloth of Inang ni Beru, the cloth of Inang Peduaken, the cloth of Turang ni Beru, the cloth of Puhun, the cloth of Mendedah, the cloth of Empung, the cloth of Persinabul, the cloth of Penelangkeen, and the cloth of Persintabiin. In addition to the giving of ulos/oles, the form and characteristics of ulos/oles have also changed. Currently, the ointments used are no longer the traditional Pakpak ones,

such as kitir-kitir, cap padi (as a mandarin), or mercimata ointment, but have instead adopted Batak Toba ulos like Sadum, Ragi Idup, Ragi Hotang, and others. So the bride's side no longer brings mats, kembal, white silampis, bananas, lemang, pinahpah, machetes, and chickens, but they have been replaced by Batak Toba ulos. Item

What the bride's side brings includes rice, a type of fish called Ikan Merbaris, rice, and chicken. The groom's side will provide meat from an animal or butcher to the bride's side, and the bride's side will offer Ikan Sayur, which consists of the fish and chicken that have been cooked for the male relatives to eat at the event. In the Pakpak ethnic tradition, the groom's side (paranak) gives the oles/ulos to the bride's side (perberru/hula-hula). The meaning is as a response to the bride's parents for their services in raising their daughter, where the gesture can provide warmth to the bride's parents. During the wedding ceremony of the Pakpak ethnic group, it is similar to that of the Batak Toba ethnic group, where in the wedding event, both families of the bride and groom present ulos to the newlyweds from all attending family members. Where the party must be able to provide the ulos "si tot ni pansa," which includes: 1. Ulos for the bride and groom, 2. Ulos pansamot for the groom's parents, 3. Ulos pamarai given to the older siblings of the groom or the siblings of the father.

The ulos simolohon is given to the groom's sibling (younger/older). If no one has married yet, then this ulos can be given to the father's mother. The ulos referred to in the above provisions is the ulos that must be provided by the hula-

hula party. (orang tua pengantin perempuan). The ulos tutup ni tiampang is only accepted by the boru diampuan when the marriage takes place at the bride's family home (dialap jual). If the marriage occurs at the groom's family home (ditaruhon jual), the ulos tutup ni tiampang is not given.

## B. Data Analysis of Pierce's Theory

The following is an elaboration of the meanings that have been described in the previous chapter, which explained the series of Merbayo wedding ceremonies.

### 1. Sign

**Tabel 1 Sign in Merbayo Wedding**

<b>Signifier</b>	<b>Signified</b>
Kembal Pinggan Pasu Rice A Leaf of Betel Bara	As a sign of the warmth of the soul.  Before entering the family of the bride, the groom's relatives must step over a fire pit placed by the bride's family in front of the house, which symbolizes warming the souls and minds of the groom's relatives.

As a sign of warmth of the soul. Before entering the family of the groom, the groom's relatives must step over the embers placed by the bride's family in

front of the house, which signifies warming the souls and minds of the groom's relatives. Moreover, As a sign of the warmth of the soul and thoughts of the male family members. As a sign of warmth of the soul. Before entering the family of the bride, the groom's relatives must step over a fire pit placed by the bride's family in front of the house, which symbolizes warming the souls and minds of the groom's relatives.

## 2. Code

**Table 2 Code in Merbayo Wedding**

<b>Signifier</b>	<b>Signified</b>
Mardohom (Gift Giving) Phinapah Nditak (rice cake) Lemang Banana Sugarcane	As a symbol of sweetness in married life. Usually, the male relatives also ask how much food is provided, and each dish is covered with banana leaves, while the plates are lined with kembal (chopsticks), which symbolizes sweetness in married life and aims to prevent any discrepancies between the male and female families.

As a sign of sweetness in marriage. Usually, the male relatives also inquire about the amount of food provided, and each dish is covered with banana leaves, while the plates are layered with kembal (chopsticks), symbolizing sweetness in

the household and ensuring that there is no deviation between the families of the male and female. Moreover, as a sign of sweetness in marriage, and every dish is covered with banana leaves and the plate is layered with kembal (chopsticks), which signifies sweetness in marriage and aims to prevent any deviation between the male and female family members.

**Table 3 Code in Merbayo Wedding**

<b>Signifier</b>	<b>Signified</b>
Nakan Luah White rice Chicken meat Betel leaves	As a sign to be kept away from all diseases. The food delivered by the groom's side to the bride's side consists of dishes that include chicken, which has been cut according to the specified guidelines. Kembal, which means to be kept away from all diseases, both from male and female family members

As a sign, it is removed from all diseases. The food that is delivered by the groom's side to the bride's side consists of chicken that has been cut into pieces according to certain guidelines, symbolizing the wish to ward off all diseases from both the groom's and bride's families. In addition, as a sign of being kept away from all diseases. It consists of a dish where the side is made up of chicken that

has been cut into pieces according to the specifications. The chicken that is cut must adhere to the prevailing customs and cannot be incorrect or less than what was agreed upon. If this happens, then the male party must give money to the female party.

**Table 4 Code in Merbayo Wedding**

<b>Signifier</b>	<b>Signified</b>
Mat, Bowl Rice water	As a sign that all ailments (heartache) and throbbing pains are healed. Previously, a traditionally brewed drink was prepared in a cup containing salt water, which consisted of rice water mixed with tamarind water. The family will provide words when handing over the drink, as follows: "Drink this, may you heal from all ailments (heartache) and the pain that throbs."

As a sign, may you heal from all ailments (heartache) and the pain that throbs. Previously, a traditional drink was prepared in advance in a cup, consisting of rice water mixed with tamarind water. As a sign, may all that is sick (heartache)



and the throbbing pain be healed. Previously, a traditionally brewed drink was prepared in a cup containing a mixture of rice water and tamarind water.

**Table 5 Code in Merbayo Wedding**

<b>Signifier</b>	<b>Signified</b>
Gedo-gedo Gold Silver	As a token of gratitude. Gedo-gedo or todoan means that it is the mother who conceives, gives birth, cares for, and raises her daughter, who has now become someone else's and must part from her mother.

As a sign of gratitude. Gedo-gedo or todoan signifies that it is the mother who has conceived, given birth, nurtured, and raised her daughter, who is now someone else's and must part from her mother.

**Table 6 Code in Merbayo Wedding**

<b>Signifier</b>	<b>Signified</b>
Tuppak Money Ulos	As a sign of contribution. Between both parties, there will be a reciprocal exchange of tuppak, contributions from their respective relatives of the same kind. This

	<p>means that the male relatives will reciprocate the contributions from the bride's relatives in the form of tuppak or similar contributions.</p>
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As a sign of Contribution. Between both parties, there will be a reciprocal exchange of tuppak, contributions from their respective relatives of the same kind. This means that the male relatives will reciprocate the contributions from the bride's relatives in the form of tuppak or similar contributions. Moreover, as a sign of blessing and protection for oneself. The ulos referred to in accordance with the provisions beside is the ulos that must be provided by the hula-hula party. (orang tua pengantin perempuan). The ulos tutup ni tiampang is received by the boru diampuan only when the marriage takes place at the home of the bride's family (dialap jual). If the marriage occurs at the groom's family home (ditaruhon jual), the ulos tutup ni tiampang is not given. Oles is the highest valued dowry in Pakpak customs, as they believe that oles has magical significance and philosophical value, serving as a warmth for the soul, as a bond between individuals or between male relatives and female relatives.

### **C. Discussion**

Based on the research findings, it can be concluded that the semiotic study of the traditional wedding ceremony of the Pakpak Dairi people reveals the meanings of each symbol present in the Merbayo ceremony. The guideline for the author in completing this research is to use journals as reference tools, and there

are both differences and similarities from previous studies found in the journal titled "Semiotic Analysis of the Traditional Javanese Wedding Ceremony 'Temu Manten' in Samarinda." (Diana Anugrah, 2019: 319-330). The difference from previous research is that it more describes the symbolic meaning in the everyday spoken language of the community, while the author elaborates on the figurative meaning and there are different research locations, which somewhat influences the data and results obtained.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTIONS**

#### **A. Conclusion**

This chapter is the final chapter of the research, containing the research results and conclusions based on the Semiotic analysis of regarding the verbal message symbols in the Merbayo traditional ceremony. The Semiotic analysis using Pierce's approach is employed to examine the meanings of the symbols in the Merbayo traditional ceremony. This analysis finds that symbols through figurative language unite the Pakpak community to understand and interpret a message conveyed by a persinabul (communicator) in order to create and construct these symbols in accordance with existing culture and to enrich the meaning of these symbols so that the community has a shared understanding of a figurative language symbol.

Marriage according to the Pakpak ethnic customs is a ceremony that binds the marriage vows celebrated or conducted by two individuals with the intention of formalizing the marital bond in accordance with religious, legal, and social norms. The performance at the Merbayo ceremony of the Pakpak ethnic group generally includes: (1) Welcoming at the entrance; (2) Presentation of gifts; (3) Blessing of the marriage; (4) Giving of Nakan Kela; (5) Settlement of agreed-upon customary debts; (6) Application of ointment / Giving of ointment.

In the third category, the Pakpak Batak community recognizes democracy for consensus, so in every customary activity, what is prioritized is deliberation

for consensus. In particular, during the pre-wedding custom of merbayo, deliberation for consensus is essential for the customs to be carried out.

## **B. Suggestions**

Based on the research findings and conclusions obtained, the researcher offers the following suggestions:

1. Academically, the study on figurative language in the Merbayo traditional ceremony is expected to serve as a new reference in contributing to further development.
2. Theoretically, this research hopes that studies using the same analytical approach can be continued by other researchers to provide constructive input on cultural communication research, as this study requires refinement and should be further developed.
3. Practically, every conclusion drawn by the researcher regarding the philosophy of life and kinship system of the Pakpak Batak tribe "Daliken Sitelu," the levels of marriage ceremonies of the Pakpak Batak tribe, and democracy for consensus should enhance the readers' understanding, especially for the younger generation of the Pakpak tribe, so that they continue to uphold and fully recognize Pakpak customs, ensuring that these traditions remain intact as they truly are

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## APPENDIX I

### The Result of Interview

1. Apa Maksud Dari Dalihan Na Tolu?  
= Dalihan na tolu itu terdiri dari dingan tubu, hula-hula dengan panguruan.
2. Apa isi dari umpasa-umpasa dalam adat Pakpak?  
= umpasa itu sejenis kata-kata nasihat berupa berkat kepada pengantin
3. Apa maksud dari mangaririt, patuahon hata, marhusip, marhata sinamot, marhata sigabe-gabe, partumpolon, dan martonggo raja?  
= mangaririt adalah melihat paramean nya baik itu bentuk badannya, wajahnya. marhusip adalah membicarakan seberapa banyak keperluan perempuan dalam pernikahan (biaya) patuahon hata itu adalah memastikan keperluannya. marhata sinamot adalah membawa seluruh keluarga dalam memberikan mahar. marhata sigabe-gabe adalah memberikan kata nasihat diakhir pesta pernikahan. partumpolon adalah perkumpulan keluarga laki-laki dan keluarga perempuan.
4. Apa-apa saja yang dilakukan oleh orang-orang Pakpak dalam mengadati si pengantin?  
= memberikan ikan mas, memberikan ulos, membuat beras di tumpek
5. Siapa- siapa saja orang yang ikut didalam ritual adat perkawinan?  
= dongan tubu, hula-hula, boru
6. Apa makna dari tarian tor-tor yang dilakukan keluarga dalam adat perkawinan Pakpak?  
= meminta berkat dari Alah, kemudian meminta berkat dari sanak keluarga dan tamu yang hadir.
7. Apakah generasi dari orang Pakpak seperti anak zaman sekarang dapat memahami perkawinan adat Pakpak?  
= generasi sekarang kurang memahami adat perkawinan Pakpak karna banyak ritual yang dilakukan dalam upacara tersebut dan umpasa-umpasa yang digunakan sehingga mereka banyak yang tidak mengerti.
8. Bagaimana mengajarkan kepada generasi anak muda untuk mempertahankan adat tersebut?  
= mengadakan perkumpulan muda- mudi dan mereka langsung latihan mempraktekkan adat tersebut namun akan tetap dipantau kegiatan mereka.



9. Didalam adat Pakpak itu ada hula-hula, apa maknanya dari hula-hula tersebut?

= hula-hula itu adalah Alah yang mereka lihat. Hula-hula ini memiliki kualitas tertinggi dan dialah yang paling tinggi. Jadi setiap orang batak ini bawa hula-hula masing masing, jadi gak sama hula-hula itu.

10. Setiap sanak keluarga memberikan ulos kepada kedua pengantin dibahu mereka, apa maksud dari itu?

= agar mereka bersatu antara laki dan perempuan seperti ulos itu yang disatukan antara benang dengan benang menjadi satu

**APPENDIX II**

**Documents**









**MAJELIS PENDIDIKAN TINGGI**  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**  
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 Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Form : K - 1

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

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Lusiana Tumangger  
 NPM : 1702050096  
 Prog. Studi : Pendidikan Bahasa Inggris  
 Kredit Kumulatif : 136 SKS

IPK = 3,30

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	Semiotic Meaning of Merbayo Ceremony in Pak-Pak Wedding Culture	
	Politenes Strategy in Presidential Election Debate 2024	
	Analyzing the Use of Puns in Instagram Captions : A Linguistic Perspective	

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

Medan, 20 Maret 2024  
 Hormat Pemohon,

Lusiana Tumangger

Keterangan:

Dibuat rangkap 3 :- Untuk Dekan/Fakultas  
 - Untuk Ketua/Sekretaris Program Studi  
 - Untuk Mahasiswa yang bersangkutan



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Form K-2

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

*Assalamu'alaikum Wr. Wb*

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Lusiana Tumangger  
 NPM : 1702050096  
 Prog. Studi : Pendidikan Bahasa Inggris

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

**Semiotic Meaning of Merbayo Ceremony In Pak-Pak Wedding Culture**

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

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

*[Signature]*  
 20 Maret 2024.

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

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

Medan, 20 Maret 2024  
 Hormat Pemohon,

*[Signature]*

Lusiana Tumangger

Keterangan

Dibuat rangkap 3 : - Untuk Dekan / Fakultas  
 - Untuk Ketua / Sekretaris Prog. Studi  
 - Untuk Mahasiswa yang Bersangkutan

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Nomor : 0719 /II.3/UMSU-02/F/2024  
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 : Lusiana Tumangger  
N P M : 1702050096  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Semiotic Meaning of Merbayo Ceremony In Pak-Pak Wedding Culture.

Pembimbing : Pirman Ginting, S.Pd., 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 : 23 Maret 2025

Medan 11 Ramadhan 1445 H  
23 Maret 2024 M



Wassalam  
Dekan  
  
Dra. Hj. Suci Suwarnita, 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 :

**WAJIBMENGIKUTISEMINAR**





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**BERITA ACARA BIMBINGAN PROPOSAL**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
 Fakultas : Keguruan dan Ilmu Pendidikan  
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
 Nama : Lusiana Tumangger  
 NPM : 1702050096  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Skripsi : Semiotic Meaning of *Merbayo* Ceremony in Pak-Pak Wedding Culture

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
03-04-2024	Chapter I : The identification of the Problems, the Formulation of the Problem, Scope limitation	
06-05-2024	Chapter I : The objectivitas of research Chapter II : Conceptual Framework	
13-05-2024	Chapter III : Research design, Source. of data, data collection techniques	
17-05-2024	Chapter II : Previous relevant Studies	
20-05-2024	References	

Medan, 31 Mei 2024

Diketahui oleh:  
Ketua Prodi

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

Dosen Pembimbing

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





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Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



### LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Mahasiswa : Lusiana Tumanger  
NPM : 1702050096  
Prog. Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Semiotic Meaning of *Merbayo* Ceremony in Pak-Pak Wedding Culture

Sudah layak diseminarkan.

Medan, 31 Mei 2024

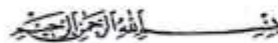
Disetujui oleh  
Pembimbing

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

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 Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



### LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Lusiana Tumangger  
 N.P.M : 1702050096  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Skripsi : Semiotic Meaning of *Merbayo Ceremony* in Pak-Pak Wedding Culture

Pada hari Rabu tanggal 3, bulan Juli tahun 2024 sudah layak menjadi proposal skripsi.

Medan, 1 Agustus 2024

Disetujui oleh:

Dosen Pembimbing

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

Dosen Pembahas

(Drs. Ali Amran, M.Hum.)

Diketahui oleh  
 Ketua Program Studi,

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

## CURRICULUM VITAE

### 1. Personal Information

Name : Chairunnisa Afifah  
Place/Date of Birth : Medan 27 Mei 1996  
Gender : Female  
Religion : Islamic  
Status : Single  
Nationality : Indonesian  
Address : Jl. Ibrahim Umar No 38 Medan  
Department : Pendidikan Bahas Indonesia  
Email : cafifah60@gmail.com



### 2. Parents' Information

Father : Komi Tumangger, S.Hum.  
Mother : Reminta Padang  
Address : Desa Biskang Kec. Danau Paris kab. Aceh Singkil

### 3. Educational Background

2005 - 2011 : SDN 1 Danau Paris  
2011 – 2014 : SMPN 1 Danau Paris  
2014 - 2017 : SMAN 1 Danau Paris  
2017 - 2024 : Semiotic Meaning of Merbaya Ceremony in Pak-Pak Wedding Culture

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