

**SEMIOTIC MEANING IN MANDAILING WEDDING CEREMONY**

**SKRIPSI**

*Submitted in Partial Fulfillment on the Requirements  
For the Degree of Sarjana Pendidikan(S.Pd)  
English Education Program*

**By**

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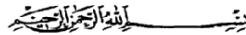


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**2018**

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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
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24/03/2018	Chapter I, II, III, IV, V All references	
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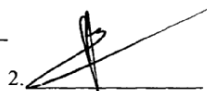

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## ABSTRACT

**Rangkuti, BasidRahmad. 1402050151. Semiotic Meaning in Mandailing Wedding Ceremony. English Education Program of Faculty of Teaching Training and Education. University of Muhammadiyah Sumatra Utara. Medan 2018.**

This study deals with semiotic meaning of symbol in *Mangupa* of Mandailing wedding ceremony. It was aimed at investigating the meaning of symbol of *Mangupa*'s material used of Mandailing wedding ceremony. This study was conducted by using descriptive qualitative research. The sources of data were Dhanny Putra Harahap and Hilda Rafni Aulia's wedding ceremony which held on 24<sup>th</sup> February 2018 in Desa Pardomuan, Kecamatan Panyabungan Timur, Mandailing Natal. The instrument in this study was document. Data were analyzed using descriptive analysis technique, by finding the symbol and interpreting the meaning of symbol in *Mangupa* of Mandailing wedding ceremony. The result showed that there were 15 symbols in *Mangupa* of Mandailing wedding ceremony. It consist of *pira manuk* (chicken egg), *manuk* (chicken), *hambeng* (goat), *gulaen* (fish), *udang* (shrimp), *aek minum* (water), *indahan* (white rice), *sira* (salt), *induri* (plundering), *pinggan na godang* (big plate), *bulung pisang* (banana leaf), *sayur mayur* (vegetables), *burangir* (betel leaf), *ulos batak* (traditional cloth), *ampar lampisan* (custom mat). It can be concluded that symbols in *Mangupa* interpretation meaning is form of a value of prayer to Allah SWT and advice to the bride. The prayer contains the pleas of health, salvation, happiness, and glory for both brides in living a new life.

*Keywords : Semiotic Meaning, Mandailing Wedding, Symbols*

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Researcher

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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.

On the other hand, culture also has many symbols that can be found around us. But, we do not know that they have hidden meaning when they are explored, sometimes every symbol has its own meanings. So, we have to know the symbol in every aspect of language, by knowing the symbol, we will not misunderstand the meaning of the symbol. The meaning of symbol is not a trivial case. Therefore, semiotics as one branch of linguistics which specifically learns about signs needs to be explored and analyzed.

Semiotic stresses the idea that images are collection of signs that are linked together in some way by the viewer (Lechte, 2000). 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 (Chandler, 2002). Signs can take the form of words, images, sounds, odors, flavors, acts or object (Peirce, 1931).

There are two divergent traditions in semiotics the European and the American but there are differences. The European approach is proposed by Ferdinand Saussure (1966) who divides a sign into two components, namely the signifier (the sound, image, or word) and the signified which is the concept the signifier represents or the meaning. In other words, sign can mean anything and they can mean different things to different people. As well as Peirce (1931:24), one of the American Philosophers, also ever argued that interpreters have to supply part of the meanings of signs. He wrote that “a sign is something which stands to somebody for something in some respect or capacity”. It means that Peirce considered semiotics important because whatever we do, can be seen as a message. Peirce categorized the patterns of meaning in signs as iconic, symbolic, and indexical. An iconic sign is one which is, in one or more respects, the same as the object signified; a symbol, as Peirce reminds us, originally meant something thrown together making a contact or convention; in a contemporary setting, a symbol refers to conventional signs used, for instance, in speaking and writing (Lechte, 2000). A symbol or a sign of a language is used in culture custom such as wedding ceremony.



Indonesia is a country with many kinds of culture, like Dayak, Javanese, Minang, Betawi, Mandailing and any more. Culture has the hidden meaning that can be found in the text, sign, art, sound, gesture where in the every object can be had different meaning. The young generation must be preserved and developed it to keep the essentials of the culture. Even in this modern era, it will be an obstacle to keep it. The relationship between language and culture, language is just as culture-bound as are the traditional habits and value orientations characteristic of the society whose member use it. When one talks about a culture, any particular language is a form of learned behavior and therefore a part of the culture.

One of the specific cultural aspects of Mandailing is wedding ceremony. Wedding is one of the most important religion and social cultural practices for almost all nations in the world. It is a ceremony in which two individual (male and female) are united through legal action or institution called marriage. It involved processes and bringing a number of meanings that significant to human relationship (Sneizek, 2005). Weddings are influences by both culture and religion and vary greatly between ethnic groups, countries and social classes (Fukutomi, 2002). It is a special occasion in the live of network of people and community which being treated as an important event for those who invested money, time, and energy in it.

Mandailing wedding ceremony is constituted by the stage of (1) pre-wedding, which consists of *Mangaresek Boru*, *Marpokat Kahanggi/Sapangadongan*, *Patobang Hobar*, *Marpokar Sahuta*, and *Manulak Sere*, (2) the wedding which divided into *Mangalap Boru*, *Haroan Boru*, *Mahorja*, *Patuaekkon*

*tu Tapan Raya Bangunan, Mangupa, and (3) post wedding, which consists of Aek-aek ni horja, Manyoda gondang, Paulak anak boru, and Paulak indahan.*

*Mangupa* event is the core of Mandailing wedding ceremony. It is attended by the elements of *DalihanNaTolu* (*Kahanggi, Mora, and Anak Boru*), and other people such as King and Head or certain family name (*Harajaon* and *Hatobangon*) as well. Those people are invited to give speeches (*Hata-hata*), which is usually contained with advises, expectation, or even prayer that pointed to the new couple. In addition, this event is conducted by using verbal communication and employs many kinds of things which symbolize expectation and prayer of the attendants. . *Mangupa* aims to restore *tondi* (soul) to the body and seek blessing from God almighty to keep safe, healthy, and cheap sustenance of life.

Beyond the most basic definition as ‘the study of signs’, there is considerable variation among leading semioticians as to what semiotics involves. Semiotics involves the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which ‘stands for’ something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study signs not in isolation but as part of semiotic ‘sign-systems’ (such as a medium or genre). While for the linguist Saussure ‘semiology’ was ‘a science which studies the role of signs as part of social life’, to the philosopher Charles Peirce the field of study which he called ‘semeiotic’ (or ‘semiotic’) was the ‘formal doctrine of signs’, which was closely related to logic (Peirce, 1931: 58).

Logic, in its general sense, is only another name for semiotic which we observe the characters of such signs as we know. And Peirce offers triadic models which consists of representamen, interpretant, and object. Which representamen divided into qualisign, sinsign, and legisign. Based on its object, sign is divided into icon, index, and symbol. Based on interpretan, sign is divided into rheme, dicisign, and argument.

Based on the explanation above, the writer is interested to analyze the symbol materials in *mangupa* of Mandailing wedding ceremony in Desa Pardomuan, Kecamatan Panyabungan Timur, Mandailing Natal (semiotic approach) using Pierce's theory of signs to show the meaning of all symbol material will find in *mangupa* of Mandailing wedding ceremony with title **"SEMIOTIC MEANING IN MANDAILING WEDDING CEREMONY"**

#### **A. The Identification of Problem**

Based on the background of the study above, the problems formulated as follows:

1. Materials that used as symbol in *mangupa* event of Mandailing wedding ceremony.
2. The meaning of symbols in *mangupa* event of Mandailing wedding ceremony

## **B. The Scope and Limitation**

The scope of this research is an analysis semiotic meaning from mangupa event of Mandailing wedding ceremony. This analysis was limited on symbols that used in *mangupa* event.

## **C. The Formulation of the Problem**

Based on the background above, in order to get a meaning from the interpretation of symbols in *mangupa* of Mandailing wedding ceremony, the researcher explained and analyzed each of the symbols that appear in *mangupa* event of Mandailing wedding ceremony. The problem of the study was formulated as the following:

1. What are the symbols that used in *Mangupa* event of Mandailing wedding ceremony?
2. What are the symbols meanings realized in *Mangupa* of Mandailing wedding ceremony?

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

Concerning with the problems above, this analysis was intended to achieve some objectives:

1. To find out the symbols that used in *Mangupa* event of mandailing wedding ceremony.
2. To find out the meanings of the symbols that used in *Mangupa* event of

mandailing wedding ceremony.

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

It is expected that the findings of this study are significant theoretically and practically. Theoretically, the research findings are useful for:

1. Linguists or cultural observer to enrich their knowledge about the theory of semiotic, especially semiotic meaning in *Mangupa* of Mandailing wedding ceremony.
2. Other researcher to get information of semiotic meaning in *Mangupa* of Mandailing wedding ceremony, so that it can be reference in conducting relevant studies.

Practically, this study is expected to be useful for:

1. The researcher in improving his knowledge about the semiotic and Mandailing wedding ceremony.
2. The English Department of Muhammadiyah of North Sumatera who want to do a similar study about linguistic expression and semiotics, this study is expected as one of the reference to do the analysis.
3. Mandailing people, expected as a study that will make them comprehended about the semiotic meaning in *mangupa* event in their wedding ceremony.
4. The readers who want to know deeper about analyzing the semiotic meaning, this study is expected as one of the sources of the additional knowledge.

5. Indonesia as our country with motto “Bhinneka Tunggal Ika”, to bring our culture especially Indonesia to the world.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. Theoretical Framework

##### 1. Definition of Semiotic

Semiotics is the study of signs. Semiotics involves the study not only of what we refer to as “signs” in everyday speech, but of anything which stands for something else. According to Vera (2014: 2) defines the study of how a society produces meanings and values in a communication system is called semiotics from the Greek term *semion*, “sign”. Semiotics is often employed in the analysis of texts (although it is far more than just a mode of textual analysis). Here it should perhaps be noted that a “text” can exist in any medium and may be verbal, non-verbal, or both, despite the logocentric bias of this distinction. The term *text* usually refers to a message which has been recorded in some way (e.g. writing, audio- and video-recording) so that it is physically independent of its sender or receiver. A text is an assemblage of signs (such as words, images, sounds and/or gestures) constructed (and interpreted) with reference to the conventions associated with a genre and in a particular medium of communication. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. According to Eco in Chandler (2007: 2) defines semiotics is concerned with everything that can be taken as a sign.

Applying the notion to semiotic systems in general rather than simply to language, the distinction is one between system and usage, structure and event or code and message. According to the Saussurean distinction, in a semiotic

system such as cinema, for instance, individual films can be seen as the parole of an underlying system of cinema language. Saussure focused on langue rather than parole. To the Saussurean semiotician, what matters most are the underlying structures and rules of a semiotic system as a whole rather than specific performances or practices which are merely instances of its use. Saussure's approach was to study the system "synchronically" as if it were frozen in time (like a photograph) rather than "diachronically" – in terms of its evolution over time (like a film). Some structuralist cultural theorists subsequently adopted this Saussurean priority, focusing on the functions of social and cultural phenomena within semiotic systems. Theorists differ over whether the system precedes and determines usage (structural determinism) or whether usage precedes and determines the system (social determinism) (although note that most structuralists argue that the system constrains rather than completely determines usage).

According to Chandler (2007: 13) signs take the form of words, images, sounds, odours, flavours, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. Anything can be a sign as long as someone interprets it as "signifying" something – referring to or standing for something other than itself.

## **2. Definition of Sign**

The two dominant contemporary models of what constitutes a sign are those of the Swiss linguist Ferdinand de Saussure and the American philosopher



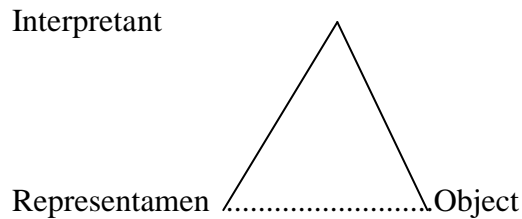
Charles Sanders Peirce. Saussure's model of the sign is in the dyadic tradition. Prior advocates of dyadic models, in which the two parts of a sign consist of a sign vehicle and its meaning. Focusing on linguistic signs (such as words), Saussure defined a sign as being composed of a "signifier" (signifiant) and a "signified" (signifie). Contemporary commentators tend to describe the signifier as the form that the sign takes and the signified as the concept to which it refers. Saussure makes the distinction in these terms: A linguistic sign is not a link between a thing and a name, but between a concept (signified) and a sound pattern (signifier). The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a "material" element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept. Within the Saussurean model, the sign is the whole that results from the association of the signifier with the signified.

Saussure focused on the linguistic sign and he "phonocentrically" privileged the spoken word. He referred specifically to the signifier as a "sound pattern" (*image acoustique*). Saussure argued that signs only make sense as part of a formal, generalized and abstract system. His conception of meaning was purely *structural* and *relational* rather than *referential*: primacy is given to relationships rather than to things (the meaning of signs was seen as lying in their systematic relation to each other rather than deriving from any inherent features of signifiers

or any reference to material things). Signs refer primarily to each other. Based on Saussure in Chandler (2007: 18) state within the language system, “everything depends on relations”. No sign makes sense on its own but only in relation to other signs. Both signifier and signified are purely relational entities. Saussure’s argument is that its meaning depends on its relation to other words within the system (such as bush). What Saussure refers to as the value of a sign depends on its relations with other signs within the system. A sign has no absolute value independent of this context. The sign is more than the sum of its parts. According to Chandler (2007: 20) defines while *signification* – what is signified – clearly depends on the relationship between the two parts of the sign, the *value* of a sign is determined by the relationships between the sign and other signs within the system as a whole.

Theoretical work was also in progress as the pragmatist philosopher and logician Charles Sanders Peirce formulated his own model of the sign, of, semeiotic and of the taxonomies of signs. In contrast to Saussure’s model of the sign in the form of a “self-contained dyad”, Peirce offered a triadic (three-part) model consisting of:

1. The *representamen*: the form which the sign takes (not necessarily material, though usually interpreted as such) – called by some theorists the sign vehicle.
2. An *interpretant*: not an interpreter but rather the *sense* made of the sign.
3. An *object*: something beyond the sign to which it refers (*referent*).



The three elements that make up a sign function like a label on an opaque box that contains an object. At first the mere fact that there is a box with a label on it suggests that it contains something, and then when we read the label we discover what that something is. The process of semiosis, or decoding the sign, is as follows. The first thing that is noticed (the *representamen*) is the box and label; this prompts the realization that something is inside the box (the *object*). This realization, as well as the knowledge of what the box contains, is provided by the *interpretant*. “Reading the label” is actually just a metaphor for the process of decoding the sign. The important point to be aware of here is that the object of a sign is always hidden. We cannot actually open the box and inspect it directly. The reason for this is simple: if the object could be known directly, there would be no need of a sign to represent it. We only know about the object from noticing the label and the box and then “reading the label” and forming a mental picture of the object in our mind. Therefore the hidden object of a sign is only brought to realization through the interaction of the representamen, the object and the interpretant.

To qualify as a sign, all three elements are essential. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). The broken line at the base of the triangle is

intended to indicate that there is not necessarily any observable or direct relationship between the sign vehicle and the referent.

The broken line at the base of the triangle is intended to indicate that there is not necessarily any observable or direct relationship between the sign vehicle and the referent. Note here that semioticians make a distinction between a sign and a “sign vehicle” (the latter being a “signifier” to Saussureans and a “representamen” to Peirceans). The sign is more than just a sign vehicle. The terms *signis* often used loosely, so that this distinction is not always preserved. In the Saussurean framework, some references to “the sign” should be to the *signifier*, and similarly, Peirce himself frequently mentions “the sign” when, strictly speaking, he is referring to the *representamen*. It is easy to be found guilty of such a slippage, perhaps because we are so used to “looking beyond” the form which the sign happens to take. However, to reiterate: the *signifier* or *representamenis* the *form* in which the sign appears (such as the spoken or written form of a word) whereas the *sign* is the whole meaningful ensemble. The *representamen* is similar in meaning to Saussure’s signifier while the interpretant is roughly analogous to the signified. However, the interpretant has a quality unlike that of the signified: it is itself a sign in the mind of the interpreter.

Something that is used so that the sign can function called ground by Peirce. Consequently, there is always the sign or representamen in triadic relationship, namely ground, object, and interpretant. Signs associated with ground divided into qualisign, sinsign, and legisign. According to Sobur(2009:

41) defines qualisign is owned by far the quality of the mark. Said hard, rough and weak shows the quality mark. For example, loud noises indicating the person is upset or is there something to be desired. Signs that mark by its nature is called qualisign. For example, the nature of red color is qualisign, because it can be used to indicate the sign of love, danger, or ban. Sinsign is the actual existence of objects or events that exist on the sign, such as blurred or cloudy words that exist in the word order turbid river water which indicates that there is the rain on the head of the river. It can also be said, sinsign are signs that a sign based on the shape or apparently in reality and can be a sign without sinsign based code. Foreexample, voice screams, can mean wonder, pleasure, or pain. A person can be recognized the way he walked, the way he laughed, tone of voice and the way he cleared his throat. According to Vera (2014: 24) defines each sinsign contain properties that also contains qualisign. Legisign is the norm contained by markings, for example, traffic signs indicating the things that may or may not be human.

Based on the object, Peirce divided signs into icon, index, and symbol. Icon is a sign that the relationship between signifier and signified is simultaneously a natural form. In other words, the icon is a sign that resembles the represented object or a mark which use similar or same characteristics with what was intended. For example, the similarity of a map with the geographic area it represents, photos, and others. Icon may also comprise a data onomatopoeic, images (diagrams, charts, etc.). The index is a sign that shows the natural

relationship between the sign and signified that is causal or causal relationship, or a sign that directly refers to the fact. For example, the smoke as a sign of fire.

Symbol is a sign that shows the natural relationship between the signifier with the signified. Arbitrary relationship between them, a relationship based on conventions of society. According to Arthur Asa Berger in Vera (2014: 25) defines symbols are classified into three types follows:

1. Conventional symbols are words that stand or there to replace anything.
2. Accidental symbol is a more personal nature. For example, the man who had fallen in love in Surabaya, then for him Surabaya is a symbol of love.
3. Universal symbol is something that is rooted in the experience of everyone and people understand a symbol because it has the same experience.

Based on the interpretant, the sign is divided into rheme, dicent sign or dicisign, and argument. Rheme is a sign that lets people interpreted by choice. For example, the red eyes can only signify that the man had been crying, or eye disease, or insects to enter the eye, or wake up, or want to sleep. Decisign is a sign to reality. For example, if on a frequent road accidents, then roadside traffic signs posted stating that there is often an accident. Argument is a sign that immediately give a reason about something.

Both of these types of “natural signs” (respectively iconic and indexical) as well as “conventional” (symbolic) signs feature in Charles Peirce’s influential tripartite classification. Here there are the three modes:

1. Symbol/symbolic: a mode in which the signifier does *not* resemble the signified but which is fundamentally *arbitrary* or purely *conventional* – so that this relationship must be agreed upon and learned: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags.
2. Icon/iconic: a mode in which the signifier is perceived as *resembling* or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) – being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, realistic sounds in programme music“, sound effects in radio drama, a dubbed film soundtrack, imitative gestures.
3. Index/indexical: a mode in which the signifier is *not arbitrary* but is *directly connected* in some way (physically or causally) to the signified (regardless of intention) – this link can be observed or inferred: e.g. “natural signs” (smoke, thunder, footprints, echoes, non-synthetic odours and flavors), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), “signals” (a knock on a door, a phone ringing), pointers (a pointing “index” finger, a directional sign post), recordings (a photograph, a film, video or television shot, an audio recorded voice), personal “trademarks” (handwriting, catchphrases).

According to Peirce in Chandler (2007: 38) defines symbolic signs such as

language are (at least) highly conventional; iconic signs always involve some degree of conventionality; indexical signs direct the attention to their objects by blind compulsion". *Indexical* and *iconic* signifiers can be seen as more constrained by referential *signifieds* whereas in the more conventional *symbolic* signs the *signified* can be seen as being defined to a greater extent by the *signifier*. Within each form signs also vary in their degree of conventionality. Other criteria might be applied to rank the three forms differently.

*Mangupa* ceremony of presenting the food laid out on Tampi (duplicate) and covered by banana leaves and portions of three strands. Food items that are used in determining the large-small *Mangupa* custom party (*Horja*). Food prepared from animals that served in device indicates the level of large-small *Mangupa* being implemented. And usually *mangupa* can be interpreted as an expression of excitement that "something" is expected to be implemented either with already materialized. If *mangupa* was completed execution traditional wedding ceremony is everything. And if there is still a traditional ceremony next, it is a complement to any event.

The purpose of *mangupa* is to strengthen the *tondi* or restore *tondi* into the body in order to *bayo pangoli* and *boru na ni oli* be strong in the face of challenge or be able to live a normal life again as usual when the *tondi* lost him. there are various levels of *pangupa* namely:

1. *Piranimanuk*(chicken egg), *ispangupathe* simplest, consisting of chickeneggs and rice, salt, shrimp, fish, vegetables, potato leaves, and water to drink. And the present is usually only a one house, if any



outsiders are those who bring "upa-upa".

2. *Manuk*(chicken). For *pangupa* presented is baked chicken and still intact without dismembered. Coupled with three chicken eggs were boiled, *gulaen* (fish), white rice and salt. With *pangupa* from *manuk*, which is present is a member of the family and other relatives.
3. *Hambeng*(goat). This event is done with the show really implemented formally. As for the parts of the body coming we choose the head, right front leg, left leg back, tail, little meat, liver, heart and stomach as well as the content. In *pangupa* from *goat*, which is certainly present a more complete and coupled with *namoranatoras* and *raja pamusuk*.
4. *Horbo*(buffalo), is a form of *pangupa* the highest and usually *pangupa* from *orb* performed at events organized by the kings and their descendants.

### 3. Interpretation

Interpretation is a frequent term not only in literary studies. It is used by musicians and lawyers, actors and priests, translators and psychoanalysts, computer scientists and diagnosticians, and some time ago, when private airplanes began to come on the market, there appeared publications on how to interpret clouds. It is, of course, not unusual for a term to be borrowed by diverse professions and then to be used with a somewhat modified meaning, or metaphorically, or even in an unrelated way (Von, 1983).

Interpretation is remarkable, I believe, in that the core of its meaning has remained unaltered wherever the word was adopted. I stress *core*, because

subsidiary aspects have certainly been dropped and added. To pursue these nuances would, no doubt, be an interesting and revealing investigation in its own right, but it is not what I intend to do here. The core itself is complicated enough and there is little risk that I shall exhaust it. The reason for that complexity is this: the activity of interpreting involves experience, the coordination of conceptual structures, and symbolic representation; that is to say, it involves the very activities of cognition and thus, inevitably, a theory of knowledge. Like many nominal actions, “interpretation” designates either an activity or its results. When someone says, “I’m not sure how to interpret what she did,” it may mean that he sees several possible interpretations and does not know which to choose as the most plausible; but it may also mean that he has no interpretation because he sees no way of constructing one. In the first case, the speaker’s quandary pertains to the results; in the second, to the activity.

#### 4. **Mandailing Society**

Mandailing society is classified into communal paternalistic and hierarchy society. As communal one, Mandailing society considers togetherness, living along with many people, and unity as the most important in life. Then, paternalistic and hierarchy mean that in Mandailing society, the relationship between one and another is ruled by hierarchy. For instance, in a family, parents are on the top position and followed by the oldest child and so forth until to the youngest one. In case of taking decision, for instance, parents hold the authority, but the oldest child can replace his parents if they are absent.

The model of the society is formed from a homogeny one, in the sense that, all the citizens from similar family names. Therefore, when a man from a certain family name marries with a woman from a different family name, and a man from different family name, marries their daughter, at the same time, a new family is built up, and this family relationship is popular with *dalihan na tolu* (literally means a fireplace made of three stones). Parents, who have the daughter is called *Mora*, brothers from similar family name is known *Kahanggi*, and family who have married their daughter becomes *AnakBoru*.

The metaphorical term symbolizes a triangle relationship among *kahanggi*, *mora* and *anakboru*. *Kahanggi* consists of people who were descended from the same ancestor (*marga*); *mora* is one (group of people) from whom one got his wife and *anakboru* is one (group people) to whom a wife is given. Each component of *dalihannatolu* has certain status, duty, task and rights within the relationship. The status of *mora*, *kahanggi*, and *anakboru* is not static, but it circular depends on the situation. The status and position of them is different each other.

*Mora* is classified into respected group, who has dignity, and place to make requests. *Mora* is equalized as *mata ni ari sogakgahon* (the sun that cannot be opposite). *AnakBoru* is the group who gives assistances physically, morally or even in the form of materials. *AnakBoru* is considered as light in the darkness, stick on the slippery way, and they can take something more but must be ready to add if shortage happens. The relationship based on the system of *dalihannatolu* is expected to be in harmony by defending such attitudes namely:

- a. *Rasomarkahanggi* (be close to brothers),
- b. *Laokmaranakboru* (be attached to *anakboru*), and
- c. *Sangap Marmora* ( respect to *mora*)

This asymmetric relationship affects the way of those people in behavior, attitude, and the way they speak each other. In fact, the application of such relationship is virtually seen in certain ceremonies, such as wedding or death ceremony. In daily life, this kind of relationship is prevailed, for instance, a son in law (*anakboru*), wherever he is, he will never behave and speak to his parents in law as he does to his parents, and to his own brothers (*kahanggi*) as well.

##### 5. **Marriage (*Patobang anak / boru*)**

In Mandailing culture, the process of building a household is related to the stages and how the woman (*boru*) is present in her husband's house candidate (Hamidy, 1993:252-258). That is why, it is known some terms dealt with *boru* as the bride candidate:

- a. *Borunadipabuat*. It means that the departure of a woman to her husband's house is conducted in accordance with customary law. All the elements of *Dalihan Na Tolu* accompanied by *harajaon*, *hatobangon*, and *dongansahuta* are being told and participated in the wedding ceremony.
- b. *Borutangkobinoto*. It is dealt with the trip of woman to her husband's house is only known by her parent and her closest family members. It has not been told to other relatives, *hatobangon*, *harajaon*, and *dongansahuta*. It is caused by some problems; the marriage is not approved by her parent, cost problem or possibly the marriage against the customary law.

- c. *Borunamarlojong*. This is a woman who chooses an elopement with her elected youngman. It happens because of their parents do not approve the marriage. This prohibition can only be from the woman's parent or the other way from the man's side. Nevertheless, usually this ban comes from the woman's side.
- d. *Borunapangincatkon*. It is related to a woman being married by a widower; the husband of her sister who passed away. The woman replaces her sister's roles to take care of the children. This is decided in order the children's growth is more guaranteed than having stepmother.
- e. *Borunamangintebondul*. It is in line with a widow, being left by her husband who has passed away and then she marries with the older or younger brother of his death husband. This case is similar with the previous one. It is purposed to guarantee the children's future.
- f. *Borunamanaek*. This is also known as *borunamanyompo*. It is dealt with a woman who takes the initiative to visit a man and asking to be officially married by the man. It is usually happens because of some problems; the woman demands the responsibility for the sexual acts out of marriage, or as a demand for the promise to marry her because the woman is forced by her parent to marry another man. In the traditional expression of Batak, this woman is known as *haporasnamaninjaltuparau*. It means a fish, which jumps down to a rowboat. That's why the woman surrenders herself to be officially married by the man.

- g. *Pordadumpang*. This is a widow being left by her husband who has passed away but she does not want to marry one of her death husband's brothers, but she decides to marry another one as the substitute of her husband. The word *porda* itself is the name of a tree, which grows in the jungle and, is usually used as the handle of mattock or small adz. In accordance with the customary law of Batak, it is forbidden, because the widow intentionally goes out of her husband family line.

Before the presence of a woman in her husband's house as stated above, there are some ways of marriage in Angkola-Mandailing culture, they are:

- a. *Mangunug-unungi*. This is conducted by *anakboru* to his *mora*. A sister comes to her brother's house when a niece (*parumaennya*) is born there. The sister brings covered rice (*indahannaditungkus*), shawl (*lampin*) and clothes for her niece. Furthermore, the sister delivers her intention that, later on, her niece will be her daughter in law (*parumaen*). This is a way to keep the relationship goes well. In this case, the sister will follow every single of her niece's growth and she often visits and helps her brother's family as a way to preserve the love among them. This kind of asking a woman for marriage is called *boruunung-unungan*.
- b. *Manungkus*. It is also familiar as *mangidoborumaradopkonmora*. This is a mating process which is also done by a sister (*namboru*) to his brother (*mora*) by carrying out covered rice (*indahannaditungkus*) to ask her brother's daughter to be her daughter in law (*parumaen*) for her son. This mating is usually delivered when her niece is adult.

- c. *Mangelek-elek*. It is similar with a woman being repeatedly persuaded to receive a man as her husband. This approach is personally conducted by the man's mother. If it is received, the woman will be married in accordance with the customary law and be released in the same way, too. A woman who is mated as this way is called *boruelehan* (persuaded woman).
- d. *Mangaririt*. This is initiated by a man's approach to his girlfriend that would be his wife in the future. Further, the man builds a friendship, dating or even having *marhusip* (private discussion) with the woman. After they have been agreed, they will express this to their parents. Then, the man's side will come and officially ask the woman to be his wife.
- e. *Manghiap*. This is started by a meeting of a man and a woman in the daily social intercourse. The woman, then, falls in love to a man in that social gathering, and without any consideration, the woman agrees to have elopement with the man. Then, they are married. This kind of woman (*boru*) is called *boruhiapan*.
- f. *Maninian*. This way of marriage is related to a man who lives together with his relatives and then gets married with his relative's daughter. Commonly, it happens because of the man has a good character and behavior.

In Mandailing culture, the ceremony is divided into two; *Siluluton* (profound sorrow), and *Siriaon* (happiness). Wedding ceremony or *Horja* (party) is belonged to *Siriaon* one. Mandailing wedding ceremony has a long process. Those processes provide the chances to relevant people to give speech in each process of the wedding. Mandailing people is familiar with four kinds of languages

that usually employed in different occasion, they are; daily language, poetic language, mourning or lament language, and tradition language. The followings are the marriage processes in Mandailing culture:

### 5.1. Pre- Wedding

Generally, in Mandailing culture, the intention to marry a child (*patobanganak/boru*) comes from a wife when she is having a talk with her husband (Hamidy, 1993:255). When they have agreed, then it will be conveyed to their son. If it is accepted by the son, then they will decide the woman to be asked. Further, the man's parent will send his sister's husband (*anakboru*) to deliver this intention (*holos*) to the woman's parent. In other words, *mangaresekboru* is purposed to ask one's daughter to be married. The man's side is usually represented by *anakboru* and they are usually welcomed by the daughter's parent.

The woman's parent, who receives these representatives, is called *borumanjagitnamangkolos*. If this *holos* is well received by the woman's side, so the next step is the man's parent will send his younger brother (*kahanggi*), his sister's husband (*anakboru*), and *pisangraut* to ask the woman. These representatives will bring folded betel vines (*burangirnaditiktik*). After that, the representatives give the betel leaves vine to the woman's parent. In this occasion, the woman is presented to hear the marriage proposal directly. In general, the woman will accept the application, because it has been initiated by an approach



from the man's side in *mangaresek* event. In this case, the woman's side is only represented by the woman and her parent.

#### **5.1.1. *Marpokat Kahanggi***

This stage is aimed at discussing the result of *MangaresekBoru*, whether or not the man's intention is accepted. In this occasion, the representatives will be chosen that would be sent to conduct the next meeting in woman's parent house, which is called *patobanghobar*.

#### **5.1.2. *PatobangHobar***

This is the continuation of *MarpokatKahanggi*. If the man's intention is accepted, the man's representatives (*kahanggi, anakboru and pisangraut*) will come to the woman's family to discuss the marriage preparation further. These representations will bring *burangirpanyurduan, sipulut, inti, and itakpohul-pohul*, and all of these will be given to the woman's parent and their relatives consist of *suhut, kahanggi, anakboru, pisangraut, hatobangon, and harajaonnihuta*. In this case, the two sides of representatives will decide all the duties (*boban/mahar/tuhor*) should be fulfilled by the man's side. Last, the result of this event will be discussed more detail in *marpokatsahuta*, which is conducted in the man's side.

#### **5.1.3. *MarpokatSahuta***

The result of *PatobangHobar* will be discussed more detail in *MarpokatSahuta*. This is a cultural meeting, which is attended by *suhut, kahanggi, anakboru, pisangraut, hatobangon, danharajaon*. Beside that, the

attendants of this events will be sent to the woman's house to conduct the next step of wedding; *manulak sere*.

#### **5.1.4. Manulak Sere**

This stage is the continuation of previous event in which all the attendants will be sent to woman's house to give the bride price (*mahar/tuhor*). These representatives will bring folded betel vines (*burangirpanyurduan*), unfolded betel vine (*burangirnahombang*), *bodilsombahoris*, *abitsende*, *abitbugisnalomlom*, *sipulut*, *intiand itakpohul-pohul* along with them.

The representatives will be welcomed by woman's parent and accompanied by *suhut*, *kahanggi*, *pareban*, *pisangraut*, *hatobangon*, *orang kaya*, *ompunikotuk*, *harajaon*, and *raja panusunanbulung*. There five important things should be decided in this event; *batangboban*, *mangamparruji* event, date of the marriage, date of *pabuatboru* event, and the decision that *boru* will be received in accordance with customary law. Meanwhile, *boru* will be served in the *manganpamunan* event. It means that *boru* will be invited by the relatives to have an eating party. Beside that, *boru* will be advised and receives gifts from the relatives.

#### **5.3.1. Aek-aekniHorja**

This is purposed to evaluate the ceremony, which has just conducted. The participants hope that the ceremony brings magnificence, luck and far away from badness. This event will be entertained by *manortor* performance.

## 5.2. The wedding

### 5.2.1. *MangalapBoru*

Those representatives, who have returned from *Manulak Sere* event, then will report the result in the discussion, which is called *MangalapBoru*. Here, the bridegroom, accompanied by the representatives will take the bride to her house. The marriage will be conducted in the mosque led *Tuan Kadi* or *Penghulu*. But it can also be taken in the bride's house. In line with the details above, Mandailing-Angkola culture has two wedding ceremonies. The first is taken in the bride's house that is called leaving the bride party (*horjapabuatboru*), and the second is conducted in the bridegroom's house which is called arrival bride party (*horjaharoanboru*).

In the first wedding, three stages should be passed before the bride is brought to his husband house; giving advices (*marsipaingot*), giving the bride to the groom's side (*pasahatbarangboru*) and the bride asking permission and blessing to parent, family members, relatives and all the Dalihan Na Tolu elements from her family. The bride will be released includes with covered rice (*indahantungkuspasaerobu*) which is prepared by Dalihan Na Tolu. In addition, the covered rice will be carried on the head by *piangraut*. At last, the bride is let by her parents accompanied by *anakboru*, *pisangraut*, *hatobangon*, and youths of the village.

### **5.2.2. HaroanBoru**

This is the time for the groom's side to accept the woman who has just been married by their son. The new couple will be welcomed by the groom's parents and all the elements of Dalihan Na Tolu. After the bride is received, the groom's side will give the responsibilities to *anakboru* and other elements of society according to customary law to prepare the second wedding party (*horjaharoanboru*)

### **5.2.3. Marhorja**

As stated in the previous stage, the second wedding ceremony (*horjaharoanboru*) will be conducted in the bridegroom's house. In general, all the programs are similar with the wedding as taken in the bride's house.

### **5.2.4. Tapan Raya Bangunan**

This is dealt with the moment for the new couple to throw all of their bad teen hood attitudes and behaviors because they have been tied in a family.

### **5.2.5. Mangupa**

*Magupa* is a religious tradition in Batak culture, especially Mandailing. It indicates full and total comprehension of Bataknese ancestors to the existence of vanish substance; ruler of heaven and earth, including with human life. This is what the ancestors called *Debata*; the Almighty power of God (Hamidy, 1993:197). Further, they believed that *tondi* is the important part of soul, which is lied down with the human body. *Tondi* is the strength, power, and the spirit that function to preserve the stubbornness of soul and body in order to be remained

balanced, firm, strong and keeping the harmony of one's life. Moreover, *mangupa* is one the rituals to keep the *tondi* being strong and firm.

There are eight kinds of *mangupa* in Batak culture; they are:

- a. *Anaktubu* (welcoming a baby birth)
- b. *Manggoardaganaktubu* (giving a baby name)
- c. *Paginjabuk*(cutting the baby's hair)
- d. *Pijurdaganaktubu*(a small ceremony to bring the baby out of the house)
- e. *Manangkodalan*(introducing the environment to the child)
- f. *Manjagitparompa*(receiving a cloth to hold the baby or *ulos*)
- g. *Patobanganak or Pabuatboru*(marrying son or daughter)
- h. *Marbongkotbagas* (entering new house)

Dealing with the focus of the research as stated in the previous chapter, *mangupa* event in *patobanganak* or *boru* (marrying son or daughter) is the object of the study. *Mangupa* event is usually conducted twice; in the bride's house when her parent conduct leaving the bride party (*horjapabuatboru*) and *mangupa* event in the groom's house when the arrival bride party (*horjaharoanboru*) is done. As one of cultural ceremony, *mangupa* event is purposed to show the peak of parents' love to their daughter or son (Hamidy, 1993:289). It means that the responsibility to take care of their daughter will be replaced by her husband.

All the people that including in *DalihanNaTolu*, *hatobangon*, *harajaon* and relatives are present in this event, because they will be pleased to give speech as the valuable advice for the couple just married. In addition, the advices will be the guidance so that they can run their family and solve the problems to be faced

in the future, the hereafter. Furthermore, the food that served is in line with customary law. It is claimed as the ancestor's heritage, which symbolizes prayer or request to the Almighty so that *tondi* and body being served *upa-upa* (food) become health, strong, firm and will be bestowed son and daughter (*anakdohotboru*).

*Mangupa* event is also intended to teach the couple about the duties they have to do after they live in a dependent family. It is expected that these lessons will be delivered to their sons and daughters later on, so that the customs and traditions can be preserved. When the event of *mangupa* is being conducted in the bride's house, the groom is not allowed to attend it. Nevertheless, the groom and all the representatives wait in another house until the event is finished.

After returning from *Tapian Raya Bangunan*, the couple is pleased to take a seat in the customhouse (*BagasGodang*). The couple was asked to take a seat in the north side (*Juluan*) of the house. *BayoPangoli* accompanied by *Kahanggi* took a seat on the right side of the couple, and *AnakBoru* along with the representatives. Meanwhile, *Suhut*, *Piang Raut*, *Harajaon*, and *Hatobangon* took a seat in the south side (*Talaga*) of the house. Then, *Pangupa* was put in front of the couple by *OrangKaya*. In addition, two plates that contained with fish and chicken were put in front of *Kahanggi* and *Anak Boru*. After that, *Mangupa* is started.

As ordered by *Raja PanusunanBulung*, so all the goods being given to the bride is put in front of the bride. Then *orang kaya* arranges the sequences of the people to be pleased to give speech in the event. Before the event is started, the

betel vines (*burangir*) are served to *Suhut*, *Dalihan Na Tolu*, *Harajaon*, *Hatobangon* and all the invitations attended in the event of *mangupa*. Last, the betel vine is given to the bride (*boru*), it is called *burangirsampe-sampe*.

After that, the event of *mangupa* is officially conducted and the first occasion will be given to the bride's mother (*InantaSoripada*). Usually, her mother will cry while giving the speech, because she is very affected by the separation with her beloved daughter. The next speaker is *Ompungsuhtadaboru* (the couple's grandmother), followed by *Nantua* (uncle's wife of the couple/wives from their father's older brother), *Nanguda* (uncle's wife of the couple/wives from their father's younger brother), *Kahanggi* (couple's uncle/younger brother of couple's father), and continued by *Hombarsuhut* (the speaker of *Raja PanusunanBulung*). All the speeches' intentions delivered by them are quietly similar with the bride's mother (*InantaSoripada*) one.

The next chance is pleased to *OmpunikotuksianBagasGodang* (Grand father from the great house). After that, *Hatobangon* (the head of certain family names in the village) and *Harajaonhuta* (the king being invited from another village) are pleased to deliver the speeches by turns. Furthermore, *bayoparalok-alok* (the MC) give the chance to *Anakboru* (the pillar from groom's side) to address the speech of *Mangupa*.

As ordered by *Raja PanusunanBulung*, so all the goods being given to the bride is put in front of the bride. Then *orang kaya* arranges the sequences of the people to be pleased to give speech in the event. Before the event is started, the betel vines (*burangir*) are served to *Suhut*, *Dalihan Na Tolu*, *Harajaon*,

Hatobangon and all the invitations attended in the event of *mangupa*. Last, the betel vine is given to the bride (*boru*), it is called *burangirsampe-sampe*.

After that, the event of *mangupa* is officially conducted and the first occasion will be given to the bride's mother (*InantaSoripada*). Usually, her mother will cry while giving the speech, because she is very affected by the separation with her beloved daughter. The next speaker is *Ompungsuhtadaboru* (the couple's grandmother), followed by *Nantua* (uncle's wife of the couple/wives from their father's older brother), *Nanguda* (uncle's wife of the couple/wives from their father's younger brother), *Kahanggi* (couple's uncle/younger brother of couple's father), and continued by *Hombarsuhut* (the speaker of *Raja PanusunanBulung*). All the speeches' intentions delivered by them are quietly similar with the bride's mother (*InantaSoripada*) one.

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In the tradition of Dalihan Na Tolu, it is popular to say that "the later the chance we have, the bigger appreciation and honor belong to us". The next occasion is dedicated to *Mora* (the bride's father). After that, *Raja Pangundian* (the vice-head of the village) is pleased to address the speech in the event. Last but not least, *Bayoparalok-alok* asks *Raja PanusunanBulung* (the head of the village or



people who opened and built the village in the past) to deliver the speech. This speech is usually regarded as the conclusion of all the speeches, which contain religious advices, messages, and prayer.

Those are the people usually asked to give a speech in *Mangupa* event. Hamidy (1993:396) states that it is not a compulsory to present all of them and deliver the speech, it depends on the situation. Eventually, the wedding ceremony is finished. If the event of *Mangupa* is conducted in the bride's house, the groom and all the representatives are allowed to bring the bride along with them, including with the goods has been given to the bride.

### **5.3. Post-wedding**

#### **5.3.2. *ManyodaGondang***

This moment is used to express thanks to all the participants involved in the wedding ceremony.

#### **5.3.3. *PaulakAnakBoru***

This event is specially addressed to *anakboru*, who will be back to their homes after paying the duties in the ceremony.

#### **5.3.4. *PaulakIndahan***

It is the last activity of marital ceremony, in which, for the first time, the new couple visits the bride's parents or *hula-hula* and they should bring meal for lunch. Usually, it is done few days after the ceremony in the groom's side. In this occasion, *dongantubu*, *hula-hula*, and *boru* of the couple are present. The new couple could stay overnight, then, for the day leave (getting back) into the man's house, they bring rice including with fishes (usually goldfish) along with them.

## **B. Conceptual Framework**

Semiotics is important because it can help us not to take reality for granted as something having a purely objective existence which is independent of human interpretation. It teaches us that reality is a system of signs. Studying semiotics can assist us to become more aware of reality as a construction and of the roles played by ourselves and others in constructing it. It can help us to realize that information or meaning is not contained in the world or in books, computers or audio-visual media. Meaning is not transmitted to us - we actively create it according to a complex interplay of codes or conventions of which we are normally unaware. Becoming aware of such codes is both inherently fascinating and intellectually empowering. We learn from semiotics that we live in a world of signs and we have no way of understanding anything except through signs and the codes into which they are organized. Through the study of semiotics we become aware that these signs and codes are normally transparent and disguise our

task in "reading" them. Living in a world of increasingly visual signs, we need to learn that even the most "realistic" signs are not what they appear to be. By making more explicit the codes by which signs are interpreted we may perform the valuable semiotic function of "denaturalizing" signs. In defining realities signs serve ideological functions. Deconstructing and contesting the realities of signs can reveal whose realities are privileged and whose are suppressed. The study of signs is the study of the construction and maintenance of reality. To decline such a study is to leave to others the control of the world of meanings which we inhabit.

In this current study it deals with the use of semiotics in Mandailing wedding ceremony particularly on *mangupa* event. This study explores the types of semiotic signs on *mangupa* event in Mandailing wedding ceremony account and then it tries to describe the message of sign in mandailing wedding ceremony.

## CHAPTER III

### RESEARCH METHOD

#### A. The Research Design

This study was conducted by using descriptive qualitative design, which is an interpretative research (Creswell, 1994:147). Thus, interpretations on the collected data were the primary concern of the study. Creswell (1994:148) also asserts that the idea of qualitative research is purposefully to select informants (people, documents, or visual materials) that will be the best answers to the research questions.

The choice of descriptive qualitative design due to the fact that study deals with semiotic meaning as the elements of culture. Further, the findings should be described in the forms of words and the object of the study is not tested by any treatment. Similarly, qualitative is a natural setting, researcher do not do anything to the object of the study. Furthermore, researcher usually does not have fixed schedule of what to be done, but the researcher is more like loosely schedule traveler than the other (Bogdan, 1992:58). In other words, the researcher enters the research with some idea about what she/he will do, but a detail set of procedure is not form prior to data collection.

#### B. The Data Resources

This study has two main data, which obtain from *Mangupa* event and an interview. The first data were taken from the materials that used in *Mangupa*

event of Mandailing wedding ceremony, which was held on Saturday, 24<sup>th</sup> February 2018 in Desa Pardomuan, Kecamatan Panyabungan Timur, Mandailing Natal, and it was taken through direct observation and the materials (foods) were captured by employing camera. Last, to get the values or moral lessons for conducting *Mangupa* event, the writer employed interviews with Mandailing descendant. From the data obtained, the writer also made some interpretation in order to get the meaning.

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

As the key instrument of research, the researcher realized that other supported instruments were used to get the valid data. Those are: interview, and official documents which is dealt with the data to be found (Spradley, 1980). Besides that, camera employed to take the visualization of the wedding ceremony, especially *Mangupa* event as the main object of the research.

### **D. The Technique of Data Collection**

In collecting the data, the stages are as the following:

- a. Observing the wedding ceremony of Mandailing people, especially *Mangupa* event.
- b. The researcher write all the data or anything that will be related to the problems of the study (field notes).
- c. At the same time, the researcher took the photos of material that used in *Mangupa* event of Mandailing wedding ceremony.

- d. Interviewing informant who really well-understand about *Mangupa* event of Mandailing wedding ceremony. It was done to help the researcher to get the valid data, especially the semiotic meaning in *Mangupa* event.

The completion of the four steps helped the writer in the analysis of the data, and helped the writer make the interpretation. In finding the meaning from symbols in *Mangupa* event, the writer acted as an interviewer and asked the informants. The interviews with this people will be transcribed and then the writer pick out some necessary information relevant to the main objectives of the study.

#### **E. The Technique of Data Analysis**

After data collection was completed, the writer analyzed them by following the procedures below:

- a. First, arrange the photos of symbols exist in *Mangupa* event.
- b. Secondly, transcribe the data that got from the interview and the data was divided into paragraphs.
- c. Then, the writer put them in a table.
- d. Finally, the writer create the meaning of the data exist in *Mangupa* event within the Mandailing wedding ceremony.

To analyze the data from the interview was used in order to get an in depth information from the elderly with average age of 45 years old until 60 years old.

This range of age is suitable in this study because they have a lot of experiences compare to others.

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. DATA

The data was taken from Dhanny Putra Harahap and Hilda Rafni Aulia's wedding ceremony on 24<sup>th</sup> February 2018 in Desa Pardomuan. There were many symbolism, but the researcher only took the symbolism of mangupa event in wedding ceremony to analyze the symbols and their meaning in the Dhanny Putra Harahap and Hilda Rafni Aulia's wedding ceremony because in mangupa event there is big possibilities to researcher found many symbols than others event in Mandailing wedding ceremony.

#### B. DATA ANALYSIS

The researcher took 15 symbols that used of the *mangupa* event to be analyzed. Those 15 symbols of mangupa event there are: *pira manuk* (chicken egg), *manuk* (chicken), *hambeng* (goat), *gulaen* (fish), *udang* (shrimp), *aeK minum* (water), *indahan* (white rice), *sira* (salt), *induri* (plundering), *bulung pisang* (banana leaf), *sayur mayur* (vegetables), *burangir* (betel leaf), *ulos batak*, *ampar lampisan* (custom mat). Their meaning as follows :

Table 4.1

Symbols in mangupa of Mandailing wedding ceremony.

No	Symbol	Meaning
----	--------	---------



1	<p><b><i>Pira Manuk</i></b> <b>(chicken egg)</b></p>	<p>The chicken eggs provided in the customary event of <i>mangupa</i> are boiled chicken eggs that symbolize the bridegroom and bride to be united in one heart and mind in taking a new life. The white color in the eggs represents silver and yellow symbolizes gold and the two brides eat the eggs until the contents of yellow eggs in the hope that both brides can earn fortune and wealth that will be abundant. Eggs amounted to 3 grains that symbolize the <i>dalihan natolu</i>.</p>
2	<p><b><i>Manuk</i></b> <b>(chicken)</b></p>	<p>The chicken provided in the <i>mangupa</i> event is the chicken that is in the goulash. Chickens are animals always remind to humans about time. The meaning of the nature or example of the life of morality, man's character knowing the time. The nature of the chicken that always protects the child if necessary to sacrifice his life in the hope that the two brides will protect each other and their children later.</p>
3	<p><b><i>Hambeng (goat)</i></b></p>	<p>The use of goats in <i>mangupa</i> event is to show the official event. The goat body part of the goat head, right front leg, rear left legs, a little tail of meat, liver, heart and stomach contents that symbolize humans can not live alone and must populate</p>

		<p>throughout the neighborhood so that humans can live peacefully without any disturbing and awarded by all parties and to the bride and groom are also expected to become more familiar so there is no separation.</p>
4	<b><i>Gulaen (fish)</i></b>	<p>The fish provided in the event mangupa is fried fish. fish is a symbol of togetherness, diligence, and prayer to have children. pangupa fish consists of two tails that symbolize husband and wife. Fish that always go together upstream and downstream in the hope that the two brides are always together. The fish that always wiggle in the water symbolizes persistence in the hope that the brides become a diligent and not lazy man. Fish that always have many children symbolize hopefully the two bride blessed with many children later.</p>
5	<b><i>Udang (shrimp)</i></b>	<p>The shrimp provided is fried shrimp. Shrimp symbolizes life strategy. Movement back and forth is a character of shrimp. The motion of forward and backward, depends only on the situation and conditions where the most profitable. Go one step, step back two steps to take the square off to get back in at the right moment and when the bridegroom brings up the debate there must be one of them</p>

		succumbing to the nature of the shrimp.
6	<b><i>Aek Minum</i></b> <b><i>(water)</i></b>	The surface of the water is always flat no matter how the shape of the container and flows to the lowest place. It is expected to the bride and groom to keep humble wherever they are and like to help others. The color of clear water symbolizes sincerity because in doing something must be with a clean and sincere heart.
7	<b><i>Sira (salts)</i></b>	Salt is placed in pangupa food as a symbol of strength. Salt is an indispensable ingredient of humans in cooking for cooking to be tasty and tasteful as both bride and groom expected to imitate the nature of salt to remain needed and beneficial to others.
8	<b><i>Indahan (white rice)</i></b>	White rice is as a symbol as a symbol of planning and sign of sincerity of the heart in all things. to get to the plate, rice requires a long process and hard work that starts from sowing seeds, hoeing, planting, weeding, until harvest, pound rice into rice, and cook rice to rice. is expected to both bride and groom to live this life with patience and hard work to become a better life in marriage. While the white color of rice symbolizes sincerity.

9	<p style="text-align: center;"><b>Induri</b> <b>(plundering)</b></p>	<p>Induri used as a place of pangupa. induri is used by the community as a tool for sorting good and damaged rice. induri as a symbol of society and symbolize the distinction between right and wrong is expected to the bride to be smart in choosing and filtering what is right and wrong for their home life.</p>
10	<p style="text-align: center;"><b><i>Bulung pisang</i></b> <b>(banana leaf)</b></p>	<p>Banana leaves are used as <i>pangupa</i> food cover. Banana leaf is a leaf that is often used for wrapping hot and cold-resistant food that symbolizes that both bride and groom can survive in any condition either sad or happy and wise in the family and friends to anyone. Banana leaves numbered three strands as a symbol of natolu dalihan natolu.</p>
11	<p style="text-align: center;"><b><i>Pinggan na godang</i></b> <b>(big plate)</b></p>	<p><i>Pangupa</i> material is placed on a large plate of round shape. round is agreed, it is expected to the bride and groom to always be deliberate to reach agreement in achieving the purpose of life in the family.</p>
12	<p style="text-align: center;"><b><i>Sayur Mayur</i></b> <b>(Vegetables)</b></p>	<p>Vegetables used at the mangupa event are the leaves of sweet potatoes, long beans, and tomatoes. The leaves of sweet potatoes and beans provided are boiled, while the tomatoes are made so well. Sweet potato leaves and long beans have long life meaning and useful, because yams can not be measured in</p>

		length to what extent. Sweet potatoes are also very easy to grow everywhere, as well as bride and groom bride can live and social wherever they live. Tomatoes are used only for decoration only.
13	<b><i>Burangir</i></b> <b><i>(Betel leaf)</i></b>	Betel leaf is placed on a plate with some other ingredients such as gambier, tobacco, soda, areca nut. Betel leaf is distributed to all participants of traditional ceremony mangupa as a sign all agree the ceremony will begin. Betel leaf has meaning unity that describes the <i>dalihan natolu</i> .
14	<b><i>Ulos Batak</i></b> <b><i>(traditional cloth)</i></b>	<i>Ulos</i> is used for cover of pangupa materials after banana leaf. <i>Ulos</i> is a symbol of the delivery of a prayer, to soon be a child, and can be a happy family for both brides.
15	<b><i>Amak Lampisan</i></b> <b><i>(custom mat)</i></b>	Custom mats are where the two brides sit. Custom mats are used as a distinction between the two brides who will perform the mangupa ceremony with the participants. The multilevel of strings are symbols that indicate the degree of position of the bride in the family.

### C. The Findings

After analysis of the data obtained in this study, it can be argued some of the findings as follows :

1. There are 15 symbols that included in mangupa of mandailing wedding ceremony which had their meanings.
2. The meanings derived from the symbol contained in the *mangupa* event of Mandailing wedding ceremony is the form of a value of prayer to Allah SWT and advice to the bride. The prayer contains the pleas of health, salvation, happiness, and glory for both brides in living a new life. Chicken egg symbolizes the brides to be united in one heart and mind, chicken symbolizes to remind humans about time and protect each other, goat is symbol of the offician of event and humans can not live alone, Fish is symbol of togrtherness, diligence, and prayer to have a child, shrimp is symbol of life strategy, water symbolizes to keep humble, salt is symbol of strength, white rice is symbol of planning and sign of sincerity of the heart in all things,, plundering is symbol of society and distinction between good and right, banana leaf symbolizes for the adaptation with the condition, plate is symbol of agreed, vegetable is symbol of long life, betel leaf is symbol to describe *dalihan natolu*, *ulos batak* is symbol of delivery of a prayer, and custom mats symbolize the degree of position of the bride in the family.

#### **D. Discussion**

From the research, it was found that the mandailing community, especially in Desa Pardomuan, Kecamatan Panyabungan Timur, Mandailing Natal still do the traditional tradition of *mangupa* in the wedding. *Mangupa* is a traditional ceremony in the form of prayer, messages and instructions to the bride. This message was delivered using the indigenous language of Mandailing and was delivered by a person called *pangupa*. Prayers are delivered in the form of health, safety, and get a blessing fortune and a soleh and soleha child. While the message given to the bride and groom is a Mandailing life guideline in living the household life is implied in the symbols that exist on the materials used in traditional ceremonies *mangupa*. These symbols existed from generation to generation inherited to the present day. The Mandailing life guidelines implicit in the symbols of *pangupa* are human beings can not live alone and need others (society), human beings must remember the time to work and worship Allah SWT, live life patiently and try as much as possible, should not arrogant and must remain simple, and always cultivate deliberations to reach consensus in every problem.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

The conclusion of this research:

1. There are 10 symbols which used in *Mangupa* of Mandailing wedding ceremony
2. The meanings derived from the symbol contained in the *mangupa* event at Mandailing weddings is in the form of a value of prayer to Allah SWT and advice to the bride. The prayer contains the pleas of health, salvation, happiness, and glory for both brides in living a new life.

#### B. Suggestions

There are some constructive points suggested as the following:

1. For the linguist and practitioners.

It is advisable to continue to examine and explore matters relating to the special linguistic semiotic meaning of symbol in order to contribute to the development of the science of language.

2. For further researchers

It is recommended to conduct research by extending the study on others literature in order to obtain new findings specifically related to semiotic meaning of symbol.



### 3. For the authors

It is advisable to continue to develop the works that contain literary value assemiotic meaning of symbol in order to increase the study of linguistic and increase the motivation to read for the public.

### 3. For the readers

It is advisable to continue to increase the interest in reading, especially the works of literature that contains a positive value and beneficial to the development of science. In this case, the readers are not only to know about semiotic meaning of the wedding ceremony, but also used in daily life in order to be more understand about sign or symbol around them so that they and others will appreciate each other.

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APPENDIX 1. Photos of Materials in *Mangupa*

Picture 1. The materials of mangupa before was opened.



Picture 2. Burangir ( Betel Leaf).



Picture 3. Give Burangir to all participants in mangupa event.



Picture 4. The bride woman's parents was opened the material of pangupa.



Picture 5. The Materials of Pangupa.



Piture 6. The new brides



## APPENDIC 2. INTERVIEW SHEET IN MANDAILINGNESE

Researcher : Assalamu alaikum pak, au si basid mahasiswa ngen UMSU giot marsapa sugari tentang adat mangupa di horja?

Informant : Waalaikum salam, oo ahadei amang naget sapaon mi?

Researcher : aha sajo dei bahan-bahan nai pake baen pangupa?

Informant : Bahan nai baen untuk mangupa di horja tergantung menek godangna horja na get bahenon na puna karejo, songon horja si Dhanny Putra Harahap dot si Hilda Rafni Aulia pangupa utama nai baen ima hambeng. Hambeng on ima simbol bahaso resmi ni acara mangupa sangape karejo nai baenon.

Researcher : Aha dope bahan-bahan lainna pak?

Informant : Ima adong Pira Manuk, Manuk, Gulaen, Udang, Aek Minum, Indahan, Sira, Burangir, Sayur Mayur, Pinggan na Gogang, Amparan Adat, Ulos Batak, Induri, dohot Bulung Pisang.

Researcher : Aha muse makna ni bahan-bahan nai pak?

Informant : Sude bahan-bahan nai gunaon i adong doi masing-masing maknana tu si napuna hajatan songon horja on khususna tu kedua pengantin.

- Pira Manuk nai bolgang tolu biji maknana tu pengantin baru anso seiya sekata dot sapamikiran halai nadua dalam mengaruni rumah tangga. Na bontar ni pira manuk i diumapamoon songon perak, pala nagorsing nai songon sere. Pala mangan pira manuk panupa i alai nadua angkondo sampe tu nagorsing nai dot harapan anso tarjomak sere alai, maksudna dapot kalai baen hakayoon dot

kesehatan. Aso ma so tolu pira manuk nai i baen, ima tanda ni dalihan natolu.

- Manuk nai gule, makna ni manuk ima hita ligi ngon sifat ni manuk, manuk ima binatang na salalu mangingot waktu jadi anso jadi manusia namaboto waktu alai nadua juo manuk salalu manjago anak nia semampu nia sampe nyawapun i jorbankan ia tu anak nia, besar harapan tu pengantin baru anso marsijagoan halai nadua dot anak nialai tongkinnai.
- Hambeng nai gule, angkon na adong dei sude bagian-bagian ni ambeng naibaen i tempat ni pangupa i, songon patna, uluna, dilana, isi ni bitua nai, dot usunai sebagai simbol manusia inda bisa hidup sendiri angkon namarmasyarakat do anso bisa mangolu marsihormatan inda marsigangguan. Pala bisa iba marmasyarakat denggan maka alak pe jadi denggan tu iba inda adong pembatas.
- Gulaen nai goreng sangape nai arsik, gulaen simbol kebersamaan, ketekunan, dohot doa anso adong anak. gukaen nai adong dua ibaratkonma manjadi suami dan istri sangape kedua pengantin naselalu rap songon gulaen tu huluan dot pangabisan ni aek, gulaen naso ra so i aek manjadi makna i pangupa anso ringgas inda losok mandalani rumah tangga, gulaen kan bahat sajo anakna jadi i manjadi doa tu kedua pengantin anso mudah-mudahan mandapot anak na soleh dot nasoleha.

- Udang nai goreng, udang sebagai lambang strategi. Udang na salalu maju salangkah mundur dua langkah puna makna sebagai pala adong masalah nai hadapi mundur jolo untuk mamikirkon strategi dot maju dohot strategi napaling denggan. Juo pala adaong perdebatan dalam rumah tangga tongkinnai angkon na adong do salah satu na mangalah anso ulang martamba godang parmasalahan.
- Aek Minum, maknana songon sifat ni aek tujia pe ibaen tempat nia bentuk nia totop dohot ia mangalir tu tempatna paling rendah. Ima harapan anso kedua pengantin anso totop sederhana inda sombong dohot selalu marsitolongan tu nalain. Warna ni aek i sebagai simbol keikhlasan, harana ahapae nai hita karejoon angkonna dot roa nias dot ikhlas do.
- Sira, sira simbol kekuatan. Sira sangat ponting baen bahan ni parmasak anso mardai dot tabo masakan i besar harapan tu kedua pengantin anso songon sira na selalu bermanfaat dohot ibutuhkon halak sudena.
- Indahan, indahan simbol rencana dot keikhlasan ni roha. Anso sampe indahan i tu pinggan mempunyai bahat proses dohot kerja keras mulai ngon manabur same, mancangkul, mananom, manyabi, mangarontok, baru manjadi dahanon setelah i baru bisa ipamasak anso i pangan. Ima iharopkan tu kedua mempelai anso



selalu sabar dohot kerja keras anso mandapotkon hangluan naum denggan. Warna nabontar ni indahan i sebagai simbol keikhlasan.

- Burangir, pelengkap ni burangir adong gambir, soda, timbako, dohot pinning. Burangir nai ilehen tu sude na adong i acara pangupa i sebagai simbol bahaso sude setuju acaranai akan i muloi. Burangir juo pe igamborkon sebagai dalihan natolu.
- Sayur mayur, sayur nai baen ima bulung gadung, kacang panjang dohot tomat. Bulung gadung dohot kacang panjang nai gunaon i pangupa nadi bolgang dot tomat nai ibentuk semenarik mungkin. Bulung gadung dohot kacang panjang simbol panjang umur harana bulung gadung inda bisa tarukur sampe andigan ia bisa bertahan dot bulung gadung juo bisa mangolu didia dia sebagai harapan anso kedua pengantin bisa hidup dot marsyarakat denggan didia pei alai tinggal.
- Induri, songon guna ni induri ima baen manyege dahanon baen mamisahkon dahanon nadenggan dohot nasega songoni juo ma i haropkon tu kedua mempela anso bisa mamilih dia najeges dohot najat tu alai anso bisa manjadi denggan rumah tangga ni alai.
- Bulung Pisang, adong tolu lambar bulung pisang nadibaen jadi panutup ni pangupa. Tolu malambongkon dalihan natolu, bulung pisang dibaen sebagai patutup harana bulung pisang bisa manjadi pambungkus nangali bope namilas dot harapan kedua mempela bisa manadalin hangoluan bersama baik dalam sedih dot bahagia.

- Pinggan na Godang, pinggan nai igunaon baen tempat ni pangupa na ibul. Ibul artina sepakat. Iharopkon anso kedua mempelai selalu sepakat dalam mandalani tujuan kehidupan marumah tangga.
- Ulos Batak, igunaon panutup ni pangupa sidung bulung pisang. Maknana sebagai pengantar doa untuk segera puna anak, dohot anso manjadi keluarga na marbahagia bagi kedua mempelai.
- Amparan Adat, ima tempat parjugukan ni kedua mempelai baen pambeda antara ise na akan di upa-upa dohot hadirin naro. Amparan namartingkat-tingkat puna makna sebagai tanda tingkatan posisi si pengantin bagi keluarganya.

Researcher : Oke pak, Tarimo kasih tu sude informasi nai pak. Assalamu alaikum pak.

Informant : Sama- sama. Waalaikum salam.

### APPENDIC 3. INTERVIEW SHEET IN ENGLISH

Researcher : Assalamu alaikum sir, I am basid, I am a student of UMSU would like to ask about Mangupa in Mandailing wedding ceremony.

Informant : Waalaikum Salam, What is it ?

Researcher : What are the materials that used in Mangupa?

Informant : Materials that used in Mangupa is depend on the wedding ceremony is it big or not. As Dhanny Putra Harahap and Hilda Rafni Aulia's wedding the main material used is goat. The use of goats in mangupa event is to show the official event.

Researcher : What are the others?

Informant : There are Pira Manuk (chicken egg), Manuk (chicken), Gulaen (fish), Udang (shrimp), Aek Minum (white water), Indahan (rice), Sira (salt), Burangir (betel leaf), Sayur Mayur (vegetables), Panggan na Gogang (big plate), Amparan Adat (custom mat), Ulos Batak (traditional cloth), Induri (plundering), dohot Bulung Pisang (banana leaf).

Researcher : What are their meaning sir?

Informant : They have their own meaning for the brides.

- Chicken egg, the chicken eggs provided in the customary event of mangupa are boiled chicken eggs that symbolize the bridegroom to be united in one heart and mind in taking a new life. The white color in the eggs represents silver and yellow

symbolizes gold and the two brides eat the eggs until the contents of yellow eggs in the hope that both brides can earn fortune and wealth that will be abundant. Eggs amounted to 3 grains that symbolize the *dalihan natolu*.

- Chicken, the chicken provided in the *mangupa* event is the chicken that is in the *goulash*. Chickens are animals always remind to humans about time. The meaning of the nature or example of the life of morality, man's character knowing the time. the nature of the chicken that always protects the child if necessary to sacrifice his life in the hope that the two brides will protect each other and their children later.
- Goat, The goat body part of the goat head, right front leg, rear left legs, a little tail of meat, liver, heart and stomach contents that symbolize humans can not live alone and must populate throughout the neighborhood so that humans can live peacefully without any disturbing and awarded by all parties and to the bride and groom are also expected to become more familiar so there is no separation.
- Fish, the fish provided in the event *mangupa* is fried fish. Fish is a symbol of togetherness, diligence, and prayer to have children. Fish in *pangupa* consists of two tails that symbolize husband and wife. fish that always go together upstream and downstream in the hope that the two brides are always together. The fish that

always wiggle in the water symbolizes persistence in the hope that the brides become a diligent and not lazy man. fish that always have many children symbolize hopefully the two bride blessed with many children later.

- Shrimp, the shrimp provided is fried shrimp. Shrimp symbolizes life strategy. Movement back and forth is a character of shrimp. The motion of forward and backward, depends only on the situation and conditions where the most profitable. Go one step, step back two steps to take the square off to get back in at the right moment and when the bridegroom brings up the debate there must be one of them succumbing to the nature of the shrimp.
- Water, the surface of the water is always flat no matter how the shape of the container and flows to the lowest place. it is expected to the bride and groom to keep humble wherever they are and like to help others. the color of clear water symbolizes sincerity because in doing something must be with a clean and sincere heart.
- Salt, salt is placed in pangupa food as a symbol of strength. salt is an indispensable ingredient of humans in cooking for cooking to be tasty and tasteful as both bride and groom expected to imitate the nature of salt to remain needed and beneficial to others.

- White rice is as a symbol as a symbol of planning and sign of sincerity of the heart in all things. to get to the plate, rice requires a long process and hard work that starts from sowing seeds, hoeing, planting, weeding, until harvest, pound rice into rice, and cook rice to rice. is expected to both bride and groom to live this life with patience and hard work to become a better life in marriage. While the white color of rice symbolizes sincerity.
- Plundering used as a place of pangupa. induri is used by the community as a tool for sorting good and damaged rice. induri as a symbol of society and symbolize the distinction between right and wrong is expected to the bride to be smart in choosing and filtering what is right and wrong for their home life.
- Banana leaves are used as *pangupa* food cover. Banana leaf is a leaf that is often used for wrapping hot and cold-resistant food that symbolizes that both bride and groom can survive in any condition either sad or happy and wise in the family and friends to anyone. Banana leaves numbered three strands as a symbol of natolu dalihan natolu.
- Big plate, Pangupa materials are placed on a large plate of round shape. round is agreed, it is expected to the bride and groom to always be deliberate to reach agreement in achieving the purpose of life in the family.

- Vegetables used at the mangupa event are the leaves of sweet potatoes, long beans, and tomatoes. The leaves of sweet potatoes and beans provided are boiled, while the tomatoes are made so well. Sweet potato leaves and long beans have long life meaning and useful, because yams can not be measured in length to what extent. Sweet potatoes are also very easy to grow everywhere, as well as bride and groom bride can live and social wherever they live. Tomatoes are used only for decoration only.
- Betel leaf is placed on a plate with some other ingredients such as gambier, tobacco, soda, areca nut. Betel leaf is distributed to all participants of traditional ceremony mangupa as a sign all agree the ceremony will begin. betel leaf has meaning unity that describes the dalihan natolu.
- Ulos is used for cover of pangupa materials after banana leaf. Ulos is a symbol of the delivery of a prayer, to soon be a child, and can be a happy family for both brides.
- Custom mats are where the two brides sit. Custom mats are used as a distinction between the two brides who will perform the mangupa ceremony with the participants. The multilevel and multilevel strings are symbols that indicate the degree of position of the bride in the family.

Researcher : Okay sir, thank you for all the information sir. Assalamu alaikum.

Informant : Dont mention it. Waalaikum salam.

#### APPENDIC 4. Biodata of Informant

Name : Imran Rangkuti  
Date of Birth : Pardomuan, August, 11<sup>st</sup> 1970  
Status : Married  
Age : 48 years  
Address : Pardomuan  
Job : Farmer  
Last Education : Senior High School  
Phone Number : 082261986159