

**SEMIOTIC ON ANGKOLA CULINARY “INDAHAN TUKKUS
JAGAR-JAGAR”**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
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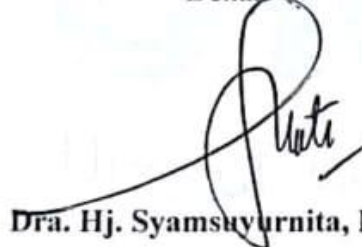
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ABSTRACT

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This research was analyzed Semiotic on Angkola Culinary Indahan Tukkus Jagar-jagar. This study aims to analyzed and describe the symbols and meanings in Angkola culinary. This research was conducted using the descriptive-qualitative method. The data used in this research were obtained from the Angkola wedding ceremony in the Pasae Robu tradition. The theory used in this study is a Peirce theory with triadic models. The triadic model consists of representamen, object, and interpretant. The source of data was taken from the wedding of Mr. Hilman Bayo Siregar and Mrs. Kamisa Juliani Siregar, which was held on February 26, 2023, in Desa Paran Dolok Mardomu, Kecamatan Sipirok, Tapanuli Selatan. The data was analyzed using the descriptive analysis technique by finding the symbols and interpreting the meaning of the signs in Angkola Culinary Indahan Tukkus Jagar-jagar. From the analysis, the researcher found 13 symbols. It consists of *indahan* (rice), *piramanuk* (egg), *manuk* (chicken), *sira* (salt), fish, shrimp, *bulung ni pisang* (banana leaf), *burangir* (betel leaf), *bulung ni torop* (therapeutic leaves), *bulung ni haruaya* (bayan tree leaves), *sanggar*, *ria-ria*, and *pambungkus* (scraf). Indahan Tukkus Jagar-jagar is a food specially given by parents to their children in a wedding ceremony. Indahan Tukkus is a tringular in shapes and covered by a cloth decorated with the grass. It can be concluded that the sign in culinary Indahan Tukkus Jagar-jagar interpretation is a form of prayer to Allah SWT and in the form of prayers and advice to the bride and groom in living in a new household. The prayer contains the pleas of health, happiness, glory, and salvation.

Keywords: *Semiotic Analysis, Angkola Culinary, Symbol.*

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CHAPTER I

INTRODUCTION

A. Background of the Study

Semiotics is the study of signs and symbols through an object that contains meaning. Every day we find signs in large numbers. Signs are often found in the surrounding environment, signs can be in the form of sounds, images, or something that can be seen. Semiotics is the study of signs found in people's lives (Sendera et al., 2014), while Chandler, (2007:2) said semiotics involves the study not only of what are referred to as signs in everyday speech, but of anything that stands for something else. In semiotics, signs can be words, images, gestures, sounds, and objects. Culture can also be studied through a semiotic approach because culture is made up of words, texts, images, and symbols.

In the study of semiotics, the phenomena that exist in society as a system and or rules in culture are symbols that have their own meanings. Symbols are also very much found in culture. Porcar, (2011) said culture is a pattern of meaning contained in symbols that are passed down throughout history. Culture is developed and disseminated to generations using the medium of language. We often do not know the meaning of some symbols used in communication, even though they are commonly used in our daily life. We must know the meaning of these symbols, but unfortunately many people underestimate these symbols. To know the meaning of each symbols so as not to misinterpret, semiotics is a branch of linguistics that specifically studies signs that need to be explained and studied.

There are several types of semiotics, namely analytical semiotics, descriptive semiotics, cultural semiotics, narrative semiotics, natural semiotics, faunal semiotics, normative semiotics, social and structural semiotics. From the 9 types of semiotics above, this research refers to cultural semiotics, especially in the *Angkola* wedding culture in *Sipirok*.

Angkola is a *Batak* ethnic group located in *Padang Sidempuan, Sipirok*, and almost all of South *Tapanuli*. One of the big events in the *Angkola* ceremony is the mebat (wedding party). *Sipirok* is one of the sub-districts that still upholds the customs used by the community. *Angkola* recognizes two terms in making events, namely *siriaon* (happiness) and *siluluton* (death). Marriage is a happy event (*siriaon*), and in the ceremony of *Batak* marriage, there are several stages that are carried out to formalize the event by custom. In the *Angkola* wedding ceremony, the kinship system is formed into three parts called *dalihan natolu*, which includes *mora* (the father's brother), *kahanggi* (the father's younger brother), and *anak boru* (the sister of the father's lineage). The *Angkola* is often known for its diverse customs. There are still many customs used by the ancestors. One of the traditions that are still inherent in the *Angkola* wedding is the gift of the bride's parents to her new family. The gift is a traditional food wrapped and decorated with special leaves and flowers; it is called *Indahan Tukkus Jagar-jagar*.

Indahan tukkus Jagar-jagar is food specifically given by parents to their children in a wedding ceremony. *Indahan tukkus Jagar-jagar* is handed over by the bride's family to the groom's family. This food will be given at night or can be done the next day when a party is held at the groom's house. This tradition will be

carried out by the *anak boru* (sisters from the father's line) from the bride's side. In addition, the provision of this food is also accompanied by teenagers in the village, called *naposo nauli bulung*. *Indahan Tukkus Jagar-jagar* is given in the *Pasae Robu* tradition. *Pasae Robu* is the last tradition of the bride's wedding.

Indahan Tukkus Jagar Jagar is triangular in shape and covered by a cloth decorated with flowers and plan. All the symbols in it symbolize a request to the Most Creator to always be healthy, strong, and blessed with children. One of the components that are exposed in *Indahan Tukkus Jagar-jagar* is a chicken egg. This chicken egg has a round shape, which means that a household must make firm and wise decisions. Chicken eggs are yellow inside and white outside to represent a clean heart.

Based on the questionnaire that has been given to *Naposo Nauli Bulung* (teenagers) in *Parandolok Mardomu* village and the results of interviews with the chairman and secretary of *Naposo Nauli Bulung*, many of the younger generation do not really understand what events are carried out at weddings or what kind of food is served in each tradition. What is the use of the food made, as well as what the meaning of the custom is, why it is done, and what it is? The younger generation is mostly ignorant of customs. There are some people who know about the customs but do not know the food, and there are others who do not know anything at all, even though they always follow the events, so it seems that the customs are meaningless and will fade over time.

This research analyzed the symbols that exist in one of the culinary elements of the *Angkola* traditional wedding, namely *Indahan tukkus jagar jagar*, which

was carried out in the marriage of *Kamisa Juliani Siregar* and *Hilman Bayo* in *Parandolok Mardomu* village, *Sipirok* sub-district, South Tapanuli Regency. This research was analyzed using Pierce's theory. Pierce's theory uses a triadic model; the triadic model consists of representamen, object, and interpretant. Peirce's semiotic theory is often called the grand theory.

B. Identification of Problems

Based on the background, there are several identification of problems in this study, they are:

- a. Many *Angkola* people are trivial and do not know the meaning of one of the *Angkola* wedding traditions. In the tradition of *pasae robu* in *Batak* weddings, there are lot of meanings implied in the food that is brought, but many people do not know the meaning of this food.
- b. In carrying out this tradition, very few people know why the *Pasae robu* tradition is held which brings gifts in the form of *Indahan Tukkus Jagar Jagar*.

C. The Scope and Limitation

The scope of this research is a semiotic analysis of the *Pasae Robu* tradition at the *Angkola* wedding. This analysis was focused on the symbol of the culinary *Indahan Tukkus Jagar-jagar*. It was limited to describe the semiotic meanings of each symbols using by Pierce's theory.

D. The Formulation of Problem

Based on the background, the formulation of problems are :

- a. What are the symbols of semiotics in the components of *Indahan Tukkus Jagar-jagar*?
- b. How are the meaning of the symbols *Indahan Tukkus Jagar-jagar* culinary in the Angkola Batak wedding custom?

E. Objectives of the Study

Based on the formulation of problems, the objectives of the study are :

- a. to find out the symbols of semiotics that are used in Culinary *Indahan Tukkus Jagar jagar Pasae Robu*
- b. to analyse the meanings of the symbols of Culinary *Indahan Tukkus Jagar Jagar*.

F. The Significances of the Study

From this research, it was expected that the findings of this study are theoretically and practically significant.

1. Theoretically

Theoretically, the results of the study are useful for linguists and cultural scientists to increase their knowledge about semiotic studies, especially in cultural semiotics, namely in the food tradition in the *Angkola Batak* wedding *Pasae Robu* tradition.

2. Practically

This research was expected to be useful for researchers. Hopefully, researchers can increase their knowledge about semiotics and Batak culture. The *Angkola Batak* community may understand the semiotic meaning that exists in the culinary tradition of the *Angkola Batak* wedding so that there are no mistakes in the meaning of each marriage.

CHAPTER II

LITERATURE OF RIVEW

A. Theoretical Framework

1. Definition of Semiotic

Pierce in (Mohammadi et al., 2016) said semiotics is the science that explains a sign in the interpretative process to find a sign that emphasizes the explanation in an interpretation so that the sign can point and focus on the object. From the above definition everything meaningful that exists in an object is referred to as an object in the study of semiotics. The meaning of the sign in the objects that we see or feel will appear in our minds. The results of our own minds will describe the meaning of the sign of the object. For example, there are traffic signs along the road while we drive. And it is common to see the red light on at the intersection. Traffic light is the object and red light is the sign, and the result of the interpretation in our minds is that the red light means that vehicles must stop.

Not only Pierce, other semioticians such as Ferdinand De Saussure define semiotics as the study of how a sign plays an important role in social life where signs are inseparable from social life. This science examines the nature of signs and the laws that govern signs (Gautier et al., 2020). While according to (Eco, 1986) semiotics is everything that can be responded to as a sign. In this case, the role of a subject who responds to something that is used as a sign or something that is represented is not a meaningless object. For example, if scattered under a mango tree, what comes to someone's mind is only limited to 'oh a lot of dry

leaves'. However, if someone who sees the fallen dry leaves as something that represents something else may interpret different meaning, someone will assume that ah that Ani must not be late getting up, otherwise the yard must be clean. Here someone responds that the dry leaves are a sign that Ani, a maid in her house, is late cleaning the yard.

Charles Sander Peirce (1839-1914) is a figure who pioneered thinking about paradigmatic. He is also a logician who reintroduced semiotics as part of linguistics. He was the son of Benjamin Peirce, a Harvard professor of mathematics and astronomy who was the leading mathematician in America. Following Peircean theory explains that the definition of a sign is based on a triadic relationship involving the sign or representamen (the form received by the sign or functioning as a sign), the object (the material or imaginary object that determines the sign) and the interpretant (the sign produced in the mind of an interpreter, which results in the process of interpretation) (Gretzel & Collier de Mendonça, 2019).

Peirce in (Sum, 2019) Something can be called a representamen (sign) if it meets two conditions, namely; can be perceived, either with thoughts, feelings or five senses. With the sign or representamen, it will be able to produce an interpretant which is the result that exists in a person's mind. The second is to function as a sign (representing something else).The object is something referred to by the sign, it can be in the form of material captured by the five senses, it can also be mental or imaginary. Interpretant is the meaning of a sign. interpreting a sign that gives rise to its own meaning, a decision or result taken in the mind or

mind of a person represented by a sign. Three component of sign according to Peirce in (Cobley, 2005)

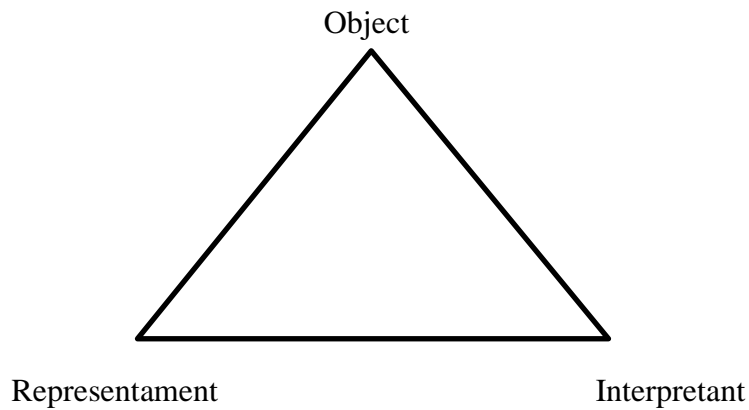


Figure 1. A Peirce's Triadic Model

1). Representament

A representamen is something that relates to its object. The representamen is the second component of the sign. Representaments act as signs that exist in culture and daily conversation. According to Peirce in (Chandler, 2007) state that representament is one of the three elements of the model which refers to the form that the sign takes. A sign, or representamen is something that can stand for something in some capacity. Something can be said to be a representation if it can be perceived, either with the five senses or thoughts, feelings. So representation can be anything, as long as it functions as a sign that can represent something else. According to Peirce in (Sobur, 2009) Peirce divides signs into three, called Qualisign, Sinsign, and Legisign.

1. Qualisign

Qualisign is a sign's characteristic. For instance, the tone of the words used to accompany the sign, such as whether they are mild, loud, or severe. The

quality of a sign can be determined by its use of colors as well as text and even graphics, so it's not only the words that matter. that is related to it. Examples are the colors of the flag which are red and white, a tiger that is cruel, wild, or a flower that has a beautiful nature

2. Sinsign

A sign that is based on a form or appearance in reality. For example, trees or leaves that are wide and large.

3. Legisign

A sign that contains laws is called a legisign. A sign that is based on a public rule or convention. What can be done and what cannot be done in this situation. For instance, the no smoking sign indicates that smoking is not permitted in the area where the sign is located. Traffic signs, which denote what is permitted and what is not while driving, are, of course, more general.

2). Object

The second component is the object. Peirce defines that the object is something outside the sign to which it refers (a referent). Objects are not identically real in semiotics, because knowledge is never absolute (Chandler, 2007 : 29). The real objects that we smell, touch, hear, and see are never identical to the real objects. According to Peirce in (Cobley, 2005), an object is something that is present or in the cognition of a person or a group of people. Based on the object, Peirce in (Vera, 2014) classifies the sign into three parts, namely icon, index, symbol. In this study, researchers only focused on the symbols contained in the culinary *Indahan Tukkus Jagar-jagar*.

1. Icon

An icon is a kind of mark that is made to simulate, imitate or produce its referent in some way. A photograph can be a sign because it can be seen. For example, drawing of all kinds (charts, diagrams, etc.) (Danesi, 2004). Icon is a pictorial representation of something. An icon can also be illustrative or diagrammatic. The no littering sign reminds a very important message that you are not allowed to litter. The point is that on this sign we see someone who is throwing garbage not in the trash can and the red cross on someone in the picture indicates that garbage should not be disposed of anywhere. Another example is the no smoking picture, in this picture we see that a lit cigarette and a red line on it to show that smoking is strictly prohibited in certain places.

2. Index

Peirce's in Sebeok (2001:11) states that an index is a sign that refers to someone or something related to its existence or location in space and time. For example, smoke is an index of the existence of fire. Pale face is an index of a sick person. Another example is Coughing is an index that someone has a cold. Unlike icons, indexes do not resemble their references, but indexes indicate or show where the location is. The simplest example is the index finger is an index for someone to point to an object, person, or an event. Many words are symptoms of indexicality, such as here, there, up, down, which indicate the location of something that is being discussed.

3. Symbol

According to Peirce in Sebeok (2001:11) symbol is a sign that represents its object through agreement or consent in a specific context. Symbol is a type of sign that has no logical meaning between the symbol and its object. A symbol is a sign that shows its object based on facts to be interpreted. Symbols consist of norms, habits, or rules that exist in human life. Symbols can be interpreted through similarities or real relationships with the objects they symbolize. The most common example is the heart symbol which symbolizes love.

According to Peirce in (Sobur, 2001) A symbol is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object. Thus, symbol is defined as a sign that refers to a certain object outside the sign itself. Symbols cannot be addressed in isolation, symbols have a unity of form and meaning. Symbol is a word or something that can be analogized as a word that has been related to (1) the user's interpretation, (2) the rules of use according to the type of discourse, (3) the creation of meaning according to the user's intention.

Symbol is a signifier that is signified but is arbitrary, the relationship must be agreed upon and learned based on community agreement. Symbol is very much found with signs that exist in culture. Symbols include words (verbal messages), nonverbal behavior, and objects whose meaning is mutually agreed upon, According to (Peirce, 1982) Thought is the mediation between symbol and reference. On the basis of this thought, a reference (the result of the depiction or conceptualization of a symbolic reference) emerges. The reference becomes a

description of the relationship between linguistic signs in the form of words and sentences and the world of references that produce certain units of understanding.

3). Interpretant

The third component is the interpretant. Interpretant relates to and prevails between the representation and the object. Interpretant is a person's interpretation based on the object he sees and the interpretant is adjusted to the facts that connect the representament and the object. Peirce in said in (Danesi, 2004) said that interpretant is the process of how to adapt a meaning to a sign taken from personal and social experiences. According to Peirce in (Nöth, 2018) based on interpretan, a sign consist a rheme, dicent, argument.

1. Rheme

Interpretation of different meanings according to their respective choices or called multi-interpretation. Rheme is a sign that can still be developed because allows it to be interpreted in different meanings. Example: a person with red eyes could be sleepy or sick eyes, irritation, just waking up or maybe you are drunk.

2. Dicent

A sign with an interpretable meaning or one that corresponds to the facts and actual events is known as a Dicsign (Dicent Sign). The interpretation of the sign corresponds to reality. As an illustration, consider a road where accidents frequently happen and post "Be careful, there are accident-prone signs."

3. Argument

A sign that offer justifications for anything or whose interpretive character

is said to be an argument. Example: Smoking is prohibited at petrol stations because they are easy to burn.

2. Semiotic Cultural

Cultural semiotics is the study of culture as a semiotic system or as a symbol that has the meaning of every cultural characteristic represented by human beings. Cultural semiotics contains spiritual and material elements, including thoughts, literature, art, legal systems, and material products. Cultural semiotics is semiotics that defines culture through a semiotic perspective and the type of human symbolic activity, the creation of a sign and how to give meaning to what is there.

Cultural semiotics, namely semiotics derived from the culture of a particular society. Examines the sign systems found in various cultures or tribes around us. Cultural semiotics takes the semiotic process as a basis for exploring the role of culture in everyday life. Cultural semiotics analyzes all types of phenomena that occur in society. Culture is understood as a meaningful symbol system.

(Geertz, 1973:87) states culture as a symbolic system that has meaning, one symbol cannot be understood without another symbol. Culture is a tool for analyzing studies that consist of interrelated elements, the relationship between each other in an integral unit, operating or moving in a system.

3. Definition of Culinary

Culinary is etymologically a translation of the English word 'culinary'. This word comes from the Latin '*culinarius*' which is derived from the word '*culina*' which means kitchen or a place to cook food. Cooking has a universal meaning,

namely the transformation from nature to culture. Culinary is an element of a culture whose identity is very recognizable by the community. In the culinary of a culture, there is a process of communication between food and its people. Food has several meanings, namely food is preparation, ritual, smell, social conditions, climate change, and where food is sown, collected, arranged, and eaten is a form of cultural expression and identity (Herminingrum, 2020)

Culinary is a social and cultural need of humans in the community or society. Food choices are shaped by social and cultural factors that give symbolic meaning to food. Each region has a typical food that becomes a different uniqueness. One of the typical foods are found in weddings. Each food used in many traditional wedding ceremonies has its own meaning.

Signs have spread to the realm of food. The food in society was given symbolic meaning, in the form of philosophical or mystical teachings. *Angkola* is one of the regions that has special foods or culinary delights that are often found in several events, one of which is at a traditional wedding. The term culinary consists of several concepts of food, food ingredients, how to obtain food, how to manage food, how to serve, and the function of food. The food in a wedding is made by the hands of the community itself. The making of food in a wedding is usually done in groups or together with the community in the village. Every food must have its own purpose, in marriage, many foods are served in an event, such as *Itak pohul pohul*, *Indahan Sipulut*, *juhut gule sibodak*, *gule kacang*, *wajid*, *mangupa* food and *pasae robu* food.

4. Angkola Society

Angkola or also known as the *Angkola* tribe originating from North Sumatra which is located in South Tapanuli Regency. The language used in the *Angkola* tribe is similar to the *Mandailing* tribe language. However, there are some vocabulary that is different from the *Mandailing* tribe. Marriage in the *Angkola* tribe is closely related to tradition, every tradition always has food provided. The food provided is not arbitrary food. Each food has a certain meaning and the food provided is made by the community itself. The *Angkola* community is a family of one family from one family in one clan. In the *Angkola* custom, there is a kinship system called *Dalihan Natolu*. *Dalihan Natolu* is an important line of relatives in the marriage custom. *Dalihan Natolu* consists of *Mora*, *Kahanggi*, and *Anak Boru*. *Dalihan Natolu* is usually needed in weddings, *Dalihan Natolu* is used as a provider of advice at weddings, starting from traditions carried out before marriage (*manyapai boru*, *patoabang hata*, *maanulak sere hasahatan*, *marrpokat sakahaanggi*, *marpokat sahuta*) marriage (*mangalap boru*, *mangupa*) and post marriage (*pasae robu and mebat lungun*).

5. Indahan Tukkus Jagar Jagar

Indahan Tukkus Jagar jagar is a food that is required in the *Pasae Robu* tradition. *Indahan* is *sipanganon* which means in Indonesian is rice. *Tukkus* or also called *tungkus* which means wrapping rice, carrying something that is used as a souvenir. *Jagar jagar* in Batak means beautiful, beautiful, good, decorated, well arranged and ornate. This food is brought to the *Pasae boru* tradition. *Pasae*

comes from the word *sae* which means finished or paid off while *Robu* means abstinence. The meaning of abstinence is that if the bride's family has not carried out its obligations, namely giving *Indahan Tukkus Jagar jagar Pasae Robu* then the two parties cannot yet visit each other or be called *marrobu*.

Indahan Tukkus Jagar jagar is a triangular shape covered with abit cloth or can also use other fabrics. The ingredients of *Indahan Tukkus Jagar Jagar* are *Indahan* (rice), *manuk* (chicken), *pira ni manuk* (chicken eggs), fish, shrimp, *sira* (salt), *talam*. In addition to food, there are some that are used to wrap *Indahan Tukkus Jagar Jagar*, namely *bulung pisang* (banana leaves), *abit batak* (batak cloth) and plastic rope to tie it. In addition, the materials used are *bulung ni burangir* (betel leaves) totaling 7 pieces. Then there are several *Jagar jagar* (decorations) used, namely *bulung ni haruaya* (banyan tree leaves), *sanggar* (pimping), *ria-ria* (a type of grass). These leaves and twigs are very easy to obtain, because the *Angkola* area is a mountainous and rural area.

Indahan Tukkus in marriage is divided into two types, namely *Indahan Tukkus Jagar jagar Pasae Robu* and *Indahan Tukkus Panurturi*. *Indahan Tukkus Pasae Robu* is given by the bride's parents and *Indahan Tukkus Panurturi* is given by the uncle (brother of the bride's mother). Both have their respective meanings given to the bride and groom. *Indahan Tukkus Panurturi* is given to the bride and groom so that they know about speech in the family. This is given so that the bride and groom recognize their new family. Basically *Indahan Tukkus Pasae Robu* and *Indahan Tukkus Panurturi* are the same in form and content what distinguishes

them is the number of betel nuts contained, *Indahan Tukkus Pasae Robu* has seven betel nuts and *Indahan Tukkus Panurturi* has five betel nuts.

The purpose of marriage in custom and religion is to continue the descendants of a family. The process of forming a household and kinship between two families is related to the process of the bride's presence in her prospective husband's house. Based on this, the giving of *Indahan Tukkus Jagar jagar* is carried out at the groom's house so that the family ties feel closer and remind the purpose, expectations and obligations in the household in the *Angkola* community.

B. Previous Relate Study

In this research, there are several works that have relevance to the researcher research problem, namely:

1. The semiotic analysis of *mangupa* in the wedding ceremony of the *Angkola* tribe in the village of *Sipiongot Padang Lawas Utara* (Dorongan, 2019). This research discusses the *mangupa* tradition. In the *mangupa* tradition, prayers and hopes are conveyed so that the newlyweds can obtain activities in married life. This research uses a descriptive qualitative approach with an interpretation research design. The conclusion of this study is the holding of *mangupa* in the *Angkola* marriage with the aim of rewarding the bride and groom on how to live in society and family life. In this study, there are materials provided in *mangupa* such as *pira manuk* (chicken eggs), *indahan* (rice), *napuran surdu surdu* (betel leaves), *hambeng* (goat), *manuk* (chicken), *sira* (salt), *aek minum* (drinking water), *pinggan nagodang* (large plate),

anduri, *ulos batak*, *lage* (mat). The relevance of this research to the study carried out by the author is related to the same semiotic study, namely the study of cultural semiotic and also the theory used is the same as the theory that researchers use. The research is only different in the object to be studied, the previous researcher examined the *mangupa* tradition at the *Angkola* wedding while the research conducted by the author was related to traditional food at the *Angkola* wedding.

2. The semiotic meaning in the Batak Tribal Wedding Ceremony (Program & Ryandi, 2022) .In this study describes the signs contained in the Batak Tribal Wedding Ceremony. This research uses descriptive qualitative. This research uses the theory of Charles Sander Peirce. In this study, it was found that the meaning of icons, eating indexes, and symbols. Included in the icon are *mandar hela*, *ring*, *pinggan pasu/sawan*, *aek sition tio*, *pisang sitonggi-tonggi*, *pinggan na milas*, and *bulung pisang*. Then those contained in the index are *surat parpadanan*, *Dekke siundur undur*, *Boras si pear ni tondi*, and *hepeng tuhor / sinamot*. Furthermore, those contained in the symbol are *Jambar*, *Mangulosi*, and *Napuran* (soursop leaves). The relevance of this research to the study conducted by the author is related to the same semiotic study, namely the study of cultural semiotic and also the theory used is the same as the theory the author uses. The difference is only in the object under study, the previous researcher studied the procession that took place at the *Toba* wedding while the research conducted by the author was related to traditional food at the *Angkola* wedding.

3. The semiotic meaning in the Temu manten Procession (Ningsih, 2020) . In this study describes the signs contained in Javanese wedding ceremony. This research uses descriptive qualitative. This research uses the theory of Charles Sander Peirce. In this study, it was found that the meaning of the object in Temu Manten procession. In this study, it was found 9 objects in the procession, which contains *balangan gantal*, *wiji dadi*, *sindur binayang*, *tanem rejo*, *kacar kucur*, *dulangan*, *ngujuk rujan dengan*, *mapang besan*, and *sungkeman*. Each of which has a meaning and several signs that are displayed in the intended through the Peirce theory analysis, which consist of sign , object, and interpretant. The relevance of this research to the study carried out by the author is related to the same semiotic study, namely the study of cultural semiotic and also the theory used is the same as the theory that researchers use. The research is only different in the object to be studied, the previous researcher examined the while the research conducted by the author was related to traditional food at the *Angkola* wedding.

4. **Conceptual Framework**

Semiotic is very important to learn because it can interpret everything. Semiotic is the study of sign. This research explains the semiotics of *Angkola* culinary culture, namely the *Indahan Tukkus Jagar-jagar* found in the *Pasae Robu* tradition. This research use Peirce's theory. Peirce's theory uses a triadic model: representamen, object, and interpretant. Representamen is a sign that can be perceived by those who see it. An object is a referent to the sign. Interpretant is

the concept of thought from the person who uses the sign and lowers it to a certain meaning. Sign into three parts, namely qualisign, sinsign, and legislative. Objects are divided into three parts, namely icons, indexes, and symbols. And interpretant into three parts, namely rheme, dicent, and argument. This research focused on symbols and meanings in the culinary.

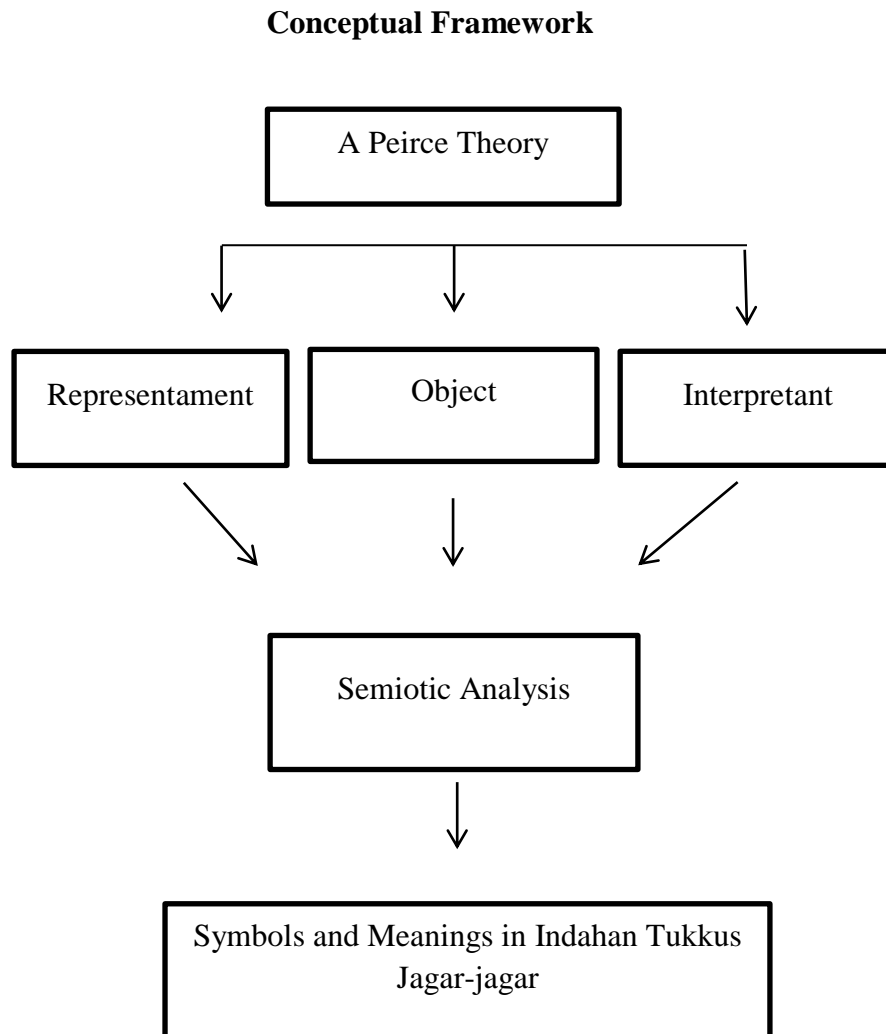


Figure 2. Conceptual Framework

CHAPTER III

METHODOLOGY

A. The Research Design

This research was conducted using a descriptive-qualitative method. Qualitative research is research that prioritizes in-depth understanding and interpretation of meaning, reality, and relevant facts. In this research, a descriptive qualitative method with an interpretive research design is used, which is a research method to explain the meaning contained in a symbol through a person's perspective and experience. This research was conducted with a descriptive design because the data analysis was in the form of quotations from people, documents, and visual materials.

B. Source of Data

The data for this research was taken from the symbols of the *Indahan Tukkus Jagar-jagar* in the *Pasae Robu* tradition. The source data were taken from the wedding of Kamisa Juliani Siregar and Hilman Bayo in the village of *Parandolok Mardomu, Sipirok*. The data was taken by interviewing the informants as native speakers, namely *Patuah Adat*. The researcher interviewed three people: one woman (Aslamiah Harahap) as a food maker of *Indahan tukkus Jagar-jagar*, and two men (Saungkupon Harahap, Yusri siregar) as the customary lead.

C. The Technique of Data Collection

In collect data, it was used observation, interviews and documentation.

a. Observation

Observation was conducted by the researcher through direct visits to the field to get the information. It was observed the symbols contained in the culinary tradition of the *Pasae Robu*. This research was conducted on January 28, 2023. This observation was carried out at the wedding of Kamisa Juliani Siregar and Hilman Bayo in *Parandolok Mardomu* village.

b. Interview

Information was obtained from interviews in *Parandolok Mardomu* village on February 26, 2023. The interviews were conducted by recording and listening to what was said by the informants. Then, it was conducted by interviewing two men (Saungkupon Harahap and Yusri Siregar) as customary leaders and one woman (Aslamiah Harahap) as the maker of the culinary *Indahan Tukkus Jagar-jagar* in the *Pasae Robu* tradition.

c. Documentation

Data collection was obtained by looking again at documents that have been carried out, starting with sound recordings, pictures, and writings that have been taken previously. This method was carried out to complement the data obtained from observations and interviews.

D. Data Analysis Technique

The data was analyzed using the theory of Miles, Huberman, and Saldana in (Mezmir, 2020). Qualitative analysis consists of three procedures, namely data reduction, data display, conclusion drawing and verification.

a. Data Reduction

Data reduction means the process of sorting, focusing, simplifying, abstracting, and transforming data, which is done to make it easier for researchers to conclude data, meaning a well-focused sorting from interviews and observations. In analyzing the data, data collection was carried out through direct observation and conducting interviews and documentation. Focusing the data on the *culinary Indahan Tukkus Jagar-jagar* in the traditional wedding ceremony of the *Angkola* tribe. Abstracting is the process of evaluating what has been collected. And transforming and simplifying the data from signs and meanings in *Indahan Tukkus Jagar-jagar*

b. Data Displays

Data presentation means the process of collection data in the form of sentences and tables. In presenting the data, it was described by making tabulations of the signs used in the *Indahan Tukkus* tradition.

c. Drawing and Verifying Conclusions

Drawing and Verifying Conclusions means that all the data collected is clearly described so that this conclusion can answer the formulation of the problem that has been formulated in the previous chapters. The problems that have been formulated in previous chapters.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. Findings

As seen in the previous chapter, this research was conducted with semiotic on *Angkola Culinary Indahan Tukkus Jagar-jagar*. The data taken are symbols contained in *Indahan Tukkus Jagar-jagar* food in the *Pasae Robu* tradition. The data was taken by documentation and informant interviews. The data are obtained 13 symbols. The symbols are *indahan* (rice), *ihan* (fish), shrimp, *bulung pisang* (banana leaf), *manuk* (chicken), *sira* (salt), *pira manuk* (egg), *bulung ni torop* (terap leaf), *bulung ni haruaya* (banyan tree leaf), *sanggar* , *ria-ria*, and *pambungkus* (scraf).

B. Discussion

In this section of the discussion, the analysis of the symbols and meanings on *Angkola Culinary Indahan Tukkuis Jagar-jagar* was done by interview the three informants. The data analysis can be seen in appendix 2. Analyze the data by determining the representamen, object and classify in the types of sign. To find the meaning taken from the interview and the relationship between the object and representamen. Here, are the data analysis.

1. *Indahan* (Rice)



Figure 3. Rice

The triadic of rice can be seen in the table below.

Table 1. The Triadic of Rice

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
Rice	White	User mind

The first object of *Indahan Tukkus Jagar-jagar* is rice. The types of object is a symbol. Rice is included as a symbol because it is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This rice is in this culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of rice is white, and the types of representamen is qualisign. White is the representamen because that is the main concept seen in the object. White is a quality sign because it is a type of sign based on its quality. The use of symbols would be interpreted through the relationship between the representation and the object. The types of interpretan is rheme. Rheme is an interpretation of the sign according to each person's choice. Based on the conversation with three informants, the meaning of *Indahan Tukkus Jagar-jagar* is a symbol of cleanliness and affection. Rice is used as one of the devices in this custom, which is a hope for the bride and groom to have a clean heart and

affection as parents love their children. This rice is also a hope that the bride and groom will be blessed with good fortune through the right path.

2. *Pira Manuk* (Egg)



Figure 4. Egg

The triadic of egg can be seen in the table below.

Tabel 2. The Triadic of Egg

Object (Symbol)	Representamen (Qualisign)(Sinsign)	Interpretan (Rheme)
Egg	round shape, three items	User mind

The second object of *Indahan Tukkus Jagar-jagar* is egg. The types of object is symbol. Egg is included as a symbol because is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This egg is in this culinary because it has become an agreement in the *Angkola* community or has become its tradition. The representamen of egg is a round shape and three items. Round shape and three items as the representamen because white is the main concept seen from the object. Round shape as a sinsign because sinsign is a sign based on shape or form. The tree items as a qualisign because is a type of sign based on its quality. Based on the three informant, three eggs is a *mora*, *kahanggi*, *anakboru* , the meaning of egg is that the soul and body of the two brides are inseparable and

must remain united and in the household the two brides must have a wise and firm decision in their opinion. It is also hoped that the two brides will always be healthy.

3. *Manuk* (Chicken)



Figure 5. Chikcken

The triadic of chicken can be seen in the table below.

Table 3. The Triadic of Chicken

Object (Symbol)	Representamen (Sinsign)	Interpretan (Rheme)
Chicken	Whole chicken	User mind

The third object of *Indahan Tukkus Jagar-jagar* is chicken. The types of object is symbol. Chicken is included as a symbol because is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This chicken is in this culinary because it has become an agreement in the *Angkola* community or has become its tradition. The representamen of chicken is a whole chicken and the types of representamen is sinsign. Whole chicken as a representamen because is the main concept seen from the object. Whole chicken as a sinsign because is a type of sign based on its form. Based on the three informants, the meaning of

chicken is a symbol of love that is addressed to chicks later. The nature taken from its chicken is *manggobak* (embracing) its chick in any situation, and it hen always protects their chicks. The chicken was chosen as one of the culinary items in this *Indahan Tukkus Jagar-jagar* because chickens also have many chicks, so it is also hoped that the bride and groom will have many sons and daughters.

4. *Sira* (Salt)



Figure 6. Salt

The triadic of salt can be seen in the table below.

Table 4. The Triadic of Salt

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
Salt	Salty	User mind

The third object of *Indahan Tukkus Jagar-jagar* is salt. The types of object is a symbol. Salt is included as a symbol because it is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This salt is in this culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of salt is salty, and the types of representamen is quality. Salty as a representamen because that is the main concept seen in the

object. Salty is a quality sign because it is a type of sign based on its quality. Based on the three inferences, the meaning of salt is a parable for the bride and groom to maintain good relations with others. This salt also means good advice given to the bride and groom about how to feel or atmosphere when they have become husband and wife who have added a new family.

5. *Ihan* (Fish)



Figure 7. Fish

The triadic of fish can be seen in the table below.

Table 5. The Triadic of Fish

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
Fish	Two tails	User mind

The fourth object of *Indahan Tukkus Jagar-jagar* is fish. The types of object is a symbol. Fish is included as a symbol because it is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This fish is in this culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of fish is two tails, and the types of representamen is qualisign. Two tails as a representamen because that is the main concept seen from the object. Two tails are a quality sign because it is a type of sign based on its

quality. In this dish, there are only two fish. Based on the three informants, the meaning of fish is a symbol of purity and cleanliness. Both brides are expected to seek sustenance on the right path; the sustenance sought is halal sustenance. And it is hoped that the two brides will have a clean heart. And this fish means that the two brides must be familiar with the family, both from the male and female parties.

6. Shrimp



Figure 8. Shrimp

The triadic of shrimp can be seen in the table below.

Table 6. The Triadic of Shrimp

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
Shrimp	the way back	User mind

The sixth object of *Indahan Tukkus Jagar-jagar* is shrimp. The types of object is a symbol. Shrimp is included as a symbol because it is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This shrimp is in this culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of shrimp is the way back, and the types

of representamen is qualisign. The nature of shrimp is that it always goes backwards. The way back is as a representatman because that is the main concept seen from the object. The way back as a quality sign is because it is a type of sign based on its quality. Based on the three informants, the meaning of a shrimp is a symbol of polite behavior, and people must always be prejudiced against each other. Here, shrimp also means that the bride and groom must respect their elders and must see the good side of a person from his heart.

7. *Bulung Pisang* (Banana Leaf)



Figure 9. Banana leaf

The triadic of banana leaf can be seen in the table below.

Table 7. The Triadic of Banana leaf

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
Banana leaf	Young leaves, tip of banana leaf	User mind

The seventh object of *Indahan Tukkus Jagar-jagar* is banana leaf. The types of object is symbol. Banana leaf is included as a symbol because is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This banana leaf is in this culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of banana leaf is young

leaves, and the types of representamen is quality. Young leaves are a representamen because young leaves are the main concept seen in the object. Young leaves are a quality sign because young leaves are a type of sign based on their quality. Based on the three informants, the meaning of a banana leaf is a sign that the woman and man are married. And this banana leaf means that the two brides must get along well in the household, and it is hoped that there will be no separation.

8. *Burangir* (Betel leaf)



Figure 10. betel leaf

The triadic of betel leaf can be seen in the table below.

Table 8. The Triadic of Betel leaf

Object (Symbol)	Representamen (Sinsign, Quialisign)	Interpretan (Rheme)
Betel leaf	Wrapped betel leaves, seven sheets	User mind

The eighth object of *Indahan Tukkus Jagar-jagar* is a betel leaf. The type of object is a symbol. The betel leaf is included as a symbol because it is a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This betel leaf is in this culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of betel leaf is wrapped

betel leaves and seven sheets, and the types of representamen is sinsign and qualisisgn. Wrapped betel leaves are a representamen because that is the main concept seen in the object. Betel leaves consisting of seven sheets are said to be *pitu sundut suada mara*, which means seven derivatives without danger. Based on the three informants, the meaning of the betel leaf is a symbol of brotherhood, establishing good relations with two families. The red blood released by betel leaves after eating is a unifier between two families.

9. *Bulung ni Torop* (Therapeutic Leaves)



Figure 11. Therapeutic leaves

The triadic of therapeutic leaves can be seen in the table below.

Table 9. The Triadic of Therapeutic leaves

Object (Symbol)	Representamen (Sinsign)	Interpretan (Rheme)
Therapeutic leaves	Wide leaves	User mind

The ninth object of *Indahan Tukkus Jagar-jagar* is therapeutic leaves. The types of object is a symbol. Therapeutic leaves are included as a symbol because they are a component that must be present in the culinary *Indahan Tukkus jagar-jagar*. This therapeutic leaf is in this culinary because it has become an agreement

in the *Angkola community* or has become its tradition. The representamen of therapeutic leaves is wide leaves, and the types of representatmen based on quality. Wide leaves are a representamen because that is the main concept seen in the object. Wide leaves are a sign because they are a type of sign based on their shape. Based on the three informants, the meaning of terap leaves is a symbol of help. If anyone from the family is in trouble, hopefully the two brides can be of family help. There are problems that occur in the family; hopefully, there can be a shelter.

10. *Bulung Haruaya* (Bayan tree leaves)



Figure 12. Bayan tree leaves

The triadic of bayan tree leaves can be seen in the table below.

Table 10. The Triadic of Bayan tree leaves

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
Bayan tree leaves	Lots of leaves	User mind

The tenth object of *Indahan Tukkus Jagar-jagar* is bayan tree leaves. The types of object is symbol. Bayan tree leaves is included as a symbol because is a component that must be present in the *jagar-jagar* of *Indahan tukkus*. This bayan

tree leaves is in this culinary because it has become an agreement in the *Angkola* community or has become its tradition. The representament of bayan tree leaves is a lots of leaves and the types of representamen is qualisign. A Lots of leaves as a representamen because is the main concept seen from the object. Lots of leaves as a qualisign because is a types of sign based on its quality. Based on the three informants, the meaning of the banyan tree leaves is a symbol for the two brides to be useful for the family. Banyan tree leaves are used by many people as shelter, so it is hoped that the bride and groom can provide shade in the household and to the family.

11. *Sanggar*



Figure 13. *Sanggar*

The triadic of *sanggar* can be seen in the table below.

Table 11. The Triadic of *Sanggar*

Object (Symbol)	Representamen (Sinsign)	Interpretan (Rheme)
<i>Sanggar</i>	Bent stem	User mind

The eleventh object of *Indahan Tukkus Jagar-jagar* is a *sanggar*. The types of object is a symbol. *Sanggar* is included as a symbol because it is a component that must be present in the *jagar-jagar* of *Indahan tukkus*. This *sanggar* is in this

culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of *sanggar* is a bent stem, and the types of representamen is sinnsign. Bent stems as a representamen because that is the main concept seen from the object. Bent stem as a sinnsign because wrapped is a type of sign based on its form. Based on the three informants, the meaning of a *sanggar* is a wish for the two brides to respect other people, to be brothers with anyone, not only to the family but to other people as well.

12. *Ria-ria*



Figure 14. *Ria-ria*

The triadic of *ria-ria* can be seen in the table below.

Table 12. The Triadic of *Ria-ria*

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
<i>Ria-ria</i>	Rough stem	User mind

The twelfth object of *Indahan Tukkus Jagar-jagar* is *ria-ria*. The types of object is symbol. *Ria-ria* is included as a symbol because is a component that must be present in the *jagar-jagar* of *Indahan tukkus*. This *ria-ria* is in this culinary because it has become an agreement in the *Angkola community* or has become its tradition. The representamen of *ria-ria* is rough and the types of

representamen is qualisign. Stem rough as a representamen because is the main concept seen from the object. Stem rough as a qualisign because the type of sign based on its form. Based on the thre informant, the meaning of *ria-ria* is to symbolize that the two brides have serious intentions in living the household. Household life must be faced together and *ria-ria* symbolizes that the two brides must be more mature because they are already at the level of marriage.

13. *Pambungkus* (Scraf)



Figure 15. Scarf

The triadic of scraf can be seen in the table below.

Table 13. The Triadic of Scraf

Object (Symbol)	Representamen (Qualisign)	Interpretan (Rheme)
Scraf	Yellow	User mind

The last object of *Indahan Tukkus Jagar-jagar* is scraf. The types of object is symbol. Scraf is included as a symbol because is a component that must be present in the *Indahan Tukkus Jagra-jagar*. This scraf is in this culinary because it has become an agreement in the *Angkola* community to use it a wrapper of *Indahan Tukkus Jagar-jagar* . The representament of scraf is yellow and the type

of representamen is qualisign. Yellow as a representamen because yellow is the main concept seen from the object. Yellow as a qualisign because the type of sign based on its quality. Based on the three informant, the meaning of the yellow headscarf used is to signify that the person getting married is the daughter of a civilized person or the daughter of a king.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After analyzing the data, the the following can be conclude about this study : can be drawn

1. There are 13 symbols obtained from the culinary *Indahan Tukkus Jagar-jagar* which has the meaning of each symbol. The analysis was carried out by the researcher through a semiotic approach that uses Peirce's theory with a triadic model. Peirce's triadic model is representament, object, and interpretant. Peirce's triadic model emphasizes the relationship between representament and object, and will produce interpretant from the relationship. In this case, it shows that the meaning contained in the objects and signs in the *Indahan Tukkus Jagar-jagar* Pasae Robu tradition is a form of tradition which is the expected prayers for the bride and groom.

2. The meaning contained in the symbol of the culinary *Indahan Tukkus Jagar-jagar* is in the form of gratitude to God and in the form of prayers and advice to the bride and groom. The prayer is a request for safety, happiness, health for the bride and groom in living a new household.

B. Suggestion

In connection with the conclusion, the suggestions that can be taken are

1. Based on the findings obtained from this research, the researcher would like to suggest to readers or other writers who are interested in analyzing signs in culture to find out the meanings contained in each symbols. And in this research, Peirce's

theory is used, where they will use semiotic theory in depth to find the meaning contained in the research.

2. Other researcher can also do other objects of semiotics to analyze, such as advertisements, banners, posters and so on. Other authors can also use other theories, because in semiotics there are so many theories from other semiotic figures.

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Appendix 1. Interview with three informant

Interview with informant 1

Researcher: *Aha sajo ma tulang na adong di Indahan Tukkus Jagar-jagar i?*

Informant : *Jadi pajolo na adong di Indahan Tukkus on ima indahan, ihan, udang, dot bulung lalat, habus ima manuk iam nadidok manuk katir, sira, pira manuk.*

Researcher : *Aha ma makna ni Indahan na adong di Indahan Tukkus Jagrar-jagar on tulang ?*

Informant : *Nadidok ni makna ni indahan on so kombang ratus kombang ribu ima sobahat ma rasoki na , Ima diharapkon maon tu naamarumah tangga on anso deges pancarianna dohot rasoki na denggan.*

Researcher : *Aha ma makna ni manuk na adong di indahan Tukkus Jagar-jagar on tulang?*

Informant : *Anggo manuk katir on ima makkatir anak dohot boru, anggo sian ginjang dibuat aso malo maho mamasukkon samudar mu tu anak boru kahanggi mu sasude. Manuk katir on buse manggobak maon , molo ro udan nahe digobak manuk on do anak nia, songonima di hamu na marumahtangga akkon na dilindungi do buse anak niba bia songon manuk i*

Researcher: *Aha ma makna ni pira manuk na adong di Indahan Tukkus Jagar-jagar on tulang ?*

Informant: *Anggo makna ni pira manuk on ima mardomu ma tondi dohot badan , ima tondi niba on dot badan akkon marsatu , ulang do songon madung marbagas iba lek manjalaki na lain*

Researcher: *Aha ma makna ni sira na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Anggo sira on sijalakian ni halak doon, molo nadong sira on agoan do sude halak on , sonima buse namarumahtangga akkon ibaen do napade pade tu halak jadi molo natarida iba agoan halak , rap marsijalakian ma halak.*

Researcher: *Aha ma makna ni ikan na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Anggo ikan on son nadidok nakkin manjalaki aek na lan doikan , jadi rasoki nadijalakian on pe akkon nahalal do on, ,mardalan di aek na lan ma kan , ulang sai dikeceti halak kan bere soni do.*

Researcher: *Aha ma makna ni udang na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Anggo udang on tarsarupo do makna nion dohot ihan on, rap nai durung doon dua dua.Tai anggo molo udang on didok mai songon nadi dok ni natobang tobang I molo mangan udang malum nyae sombu halolongan. Ima di adat nihita, anggo naso mambuat boru dope didok doi penyakit anggo nung pantas . Tai anggo nung mambuat boru malum mai di nyae.*

Researcher: *Aha ma makna ni bulung ujung na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Anggo bulung ni pisang on bere mandokkon molo madung marujung nauli bulung makehe tu natua bulung, ima maksudna madung marujung habujingan dohot hapososan.*

Researcher: *Aha ma makna ni burangir na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Burangir on attong surdu surdu do on bere, molo sidang ma harajaon kankkon nadisurduhon ma burangir I parjolo. Maksud nii ima aso tarjalin ma hubungan di na siding i. Songonima buse asi ibaen di indahan tukkus buarangir on ima anso tarjalin ma hubungan anttara dua keluarga.*

Researcher: *Aha ma makna ni bulung ni torop na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Molo torop on bere art inion ima so rukun namarkeluarga torop marakkang markahanggi. Buse torop on nabidang an doon ima maksduna nion so bisa ma parsilaungan ni halak.*

Researcher: *Aha ma makna ni bulung ni haruaya na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Anggo bulung ni haruaya on ima hita anso tarsongon bulung ni haruaya, jadi parsilaungan ni halak, andor nai dibaen jadi parsilauangan. Maksudna anso jadi parlindungan ni halak halei. Molo bulung ni torop on ima aso torp ma namarkeluarga marakkang maranggi sarupo maon dot sanggar. Molo sanggar on anso malo halei markoum tu jae tu julu.*

Researcher: *Aha ma makna ni sanggar na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Anggo sanggar on attong bere ima didok doi sanggar ria-ria, ima maksudna saanak saboru, harupe on anak ni halak di ibaratkon maon anak niba. Sonibuse ma bou niba dianggap maon umak niba.*

Researcher: *Aha ma makna ni jilbab nagorsing nadiaben pambalut ni indahan I tulang?*

Informant: *Makna ni jilbab nagorsing on anggo disaro hita ima tanda na molo ho boru ninamora , boru namaradat, sangape boru ni raja.*

Researcher: *Aha ma makna ni ria-ria na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: *Anggo ria-ria on arupo na do sudena on , son nadidokkon sanggarr ria-ria. Ria-ria o akkon na gomos ma ditiop on molo inda mabugang tangan niba*

Interview with informant 2

Reseracher: *Aha sajo ma uwak na adong di Indahan Tukkus Jagar-jagar i?*

Informant: Jadi tong na adong di Indahan Tukkus on ima indahan, ihan, udang, dot bulung lalat, burangir, habis ima manuk, sira, pira manuk., nungi di jagar jagar naon ima adong bulung ni haruaya, bulung ni torop, sanggar, ria-ria

Researcher : *Aha ma makna ni Indahan na adong di Indahan Tukkus Jagrar-jagar on uwak ?*

Informant: Anggo indahan on inang nagiot mambutong butongi mangan doon inang, On buse indahan on inang didokkon mai indahan sibonang mahita inda podo di pangan madung binoto do da inion. Songoni buse di acara si ria on ima indahan on tanda kasih sayang maon nakkon pola didokkon ma binoto maksudna. Ima buse di haroroan boru madung binoto kian mai maksduna.

Researcher: *Aha ma makna ni manuk na adong di indahan Tukkus Jagar-jagar on uwak?*

Informant: Muda manuk I sipahat siulu, ima namararti so bisa iba manaili tu jae dot tu julu , ulang manjagit sajo , ima aben naibaen I dot pat dot sudena, songoni ringgas ni halak songonima ringgas niba. Muse manuk on diibaratkon mai son hita muda berumahtangga molo borngin ima mulak ma tu bagas ni masing masing.

Researcher: *Aha ma makna ni pira manuk na adong di Indahan Tukkus Jagar-jagar on tulang?*

Informant: Anggo pira manuk on ima tanda na bottar nai so bottar ni ate ate maon songon tolol I, songonima ate-ate ni orang tua I namangalehen tu iba

sanga pe iba naitopotkonna, ido sabotulna arti nii. Buse Pira manuk on kan bentuk nion hobol doon , ima diharopkon ma namarumahtangga on anso memiliki keputusan na tegas dohot bijak.

Researcher: *Aha ma makna ni sira na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Anggo sira on inang diibaratkon ma hita di dunia on , tarsongon sira on mahita namandai dunia on , mangarasoi dunia on sanga bia, songonoma ma hita namangarasoi namarkoum on , sononm atabo ni namarkoum i.*

Researcher: *Aha ma makna ni ikan na adong di Indahan Tukkus Jagar-jagar on uwak ?*

Informant: *Ikan on inang dibaen maon ikan mas, ikan on sifat na inda bisa mangolu di aek na lotok, songoni ma buse namarumahtangga on akkon manjalaki rasoki na halal do iba . Buse ikan on dor doi di manjalaki aek na lan soni ma buse ias ni ate-ate ni sada jolma akkon naias do son aek na lan i. Ikan on buse rap tu jae rap tu julu doon , ima akkon dame namarkeluarga*

Researcher: *Aha ma makna ni udang na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Molo udang i sobinoto ma dalan tupudi ulang nai boto dalan tu jolo sajo inang, anggo udang asal ma mattul ujung I akkon ke tu pudi i, ngenan do udang on tu pudi daripada tu jolo, I akkon namamboto tupudi mei artinii, harana udang on malo doi aterek , na docing an do udang on , ima nadidokkon ni halak sada aut tu jolo sada aut tu pudi.*

Researcher: *Aha ma makna ni jilbab nagorsing na adong di indahan on uwak ?*

Informant : *Anggo makna ni jilbab on inang sebenarna panggoti ni abit doon , molo inda adong abit on, jilbab on madibaen pambalutna, nagorsing anggo dihita ima tanda na boru ni namora , boru ni raja.*

Researcher: *Aha ma makna ni bulung ujung na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Bulung ujung on ima tanda na madung marujung makkobaran anggo diparadaton , sang ape di dok mai madung sae dot tulus, ima masidung ma sude adat , onma adat parpudi dohot madung marujung sude, molo di pernikahan ima bulung ujung on nahe marpkkal do ujung nion ima madung marujung naposo nauli bulung madung manjadi matua bulung. Ima tinggal ma haposoan dot habujingan.*

Researcher: *Aha ma makna ni burangir na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant : *Anggo burangir on dabo ibarat nii anso tubuan laklak tubuan sikkoru doon inang, ima maksudna tubuan anak tubuan boru, harana setiap adat on I surduon do burangir on, I do sebenarna aben nadibaen burangir on I di tiop pernikahan, ima burangir on adong na di indahan adat doon.*

Researcher: *Aha ma makna ni bulung ni torop na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Molo torop on art inion inang so torop ma namarkoum jala namarkahanggi, ima guna ni dibaen di jagar-jagar naon. Muda dong namasa ni halak dilului ma tusi. Sanga aha namasa ni halak roma iba.*

Researcher: *Aha ma makna ni bulung ni haruaya na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Molo adat mandokkon ima tanda na iba boru ni raja, aben nahudokkon boru ni raja I haruaya I idokkon mai suan suanan ni raja, harauaya on parsilaungan ma dibaen on , parkolip kolipan, andor nai ima dibaen parsianggunan, batu nai ima parsiraduan ni jolma, buluna naon ma nadibaen parsilaunagan. On buse ibaen bulung ni haruaya on tanda na ma iba boru ni namora.*

Researcher: *Aha ma makna ni sanggar na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *On sanggar on maksudna ima sa sanggar saria-ria doon, suangon nasada ina ido arti nii inang, nahe nasosotan do sanggar-sanggar on ima ima mangartion sa anak dohot saboru. Bou niba I ulang dianggap bou niba tai dianggap mai umak niba. Anak ni halak dianggap mai jadi anak niba*

Interview with informant 3

Researcher: *Aha sajo ma uwak na adong di Indahan Tukkus Jagar-jagar i?*

Informant : *Jadi na adong di Indahan tukkus jagar-jagar on ima napertama indahan, ihan, udang, dot bulung lalat, burangir, habis ima manuk, sira, pira manuk., nungi di jagar jagar naon ima adong bulung ni haruaya, bulung ni torop, sanggar, ria-ria*

Researcher: *Aha ma makna ni Indahan na adong di Indahan Tukkus Jagrar-jagar on?*

Informant : *Anggo makna ni indahan on inang, rap taboto do hita sebagai manusia bahwa indahan on merupakan makanan utama. Buse disetiap acara molo dipesta sanga di hamatean ima indahan akkon adong .Jadi dison buse indahan on nahe warna nabottar doon , songoni diharopokon so bottar ni ate-ate namanjalaki rasoki.*

Researcher : *Aha ma makna ni manuk na adong di indahan Tukkus Jagar-jagar on uwak?*

Informant: *Anggo manuk on kan torang ari markais doi manjalaki panganon na, disi halei markais disi mahalai manuduk, artina inang jolo marusaho maiba so mandapot hasil na, sonima buse di namarumahtangga muda iba dung patobanga adat bisa ma iba manjalaki panganon niba dohot anak niba ulang iba tergantung tu halak, setiap jolma namangolu pasti adong rasokina. Baru manukon anggo dung mamopar selalu mai anak na digobak songoni busema di jolma madung mardakka abara niba di pernikahan songon manuk ima iba manggobak anak*

niba. Nungi manuk on pola nung andostorang martauak maia paboa hon madung torang ari ima dipukul opat.

Researcher: *Aha ma makna ni pira manuk na adong di Indahon Tukkus Jagar-jagar on tulang?*

Informant: *Pira manuk kan tolu do julma nion, onma nadidokkon mar anak boru, mar kahanggi, mar mora. Guna ni pira manuk on anso hobol tondi dohot badan. Maksudni hobol tondi dohot badan ima tu nadi upa on anso sehat tondi dohot badan. Ima di dalam rumah tangga akkon na bulat do ate-ate di sada rumah tangga.*

Researcher: *Aha ma makna ni sira na adong di Indahon Tukkus Jagar-jagar on uwak?*

Informant: *Sira on anggo dipanganon anso mardai ma panganon nadisiraan i, pala nadong sira marsijalakian do halak, buse diparadaton sira on ima nadidokkon hobar namardai, maksud na ima hata hata sipaningot namanjadihon tu dalan nadenggan, songonima dirumahtangga ikkon namalo do iba marmasyarakat molo naro iba tu sada parluhutan ima dijalki halak ma iba.*

Researcher: *Aha ma makna ni ikan na adong di Indahon Tukkus Jagar-jagar on uwak?*

Informant: *Ikan on nangge bisa mangolu di aek nalotok, ikan on mangolu di aek na lan, songoni buse ma dinamarumahtangga akkon na halal rasoki nadijalakan songoni busema. Nadidok aek na lan I ima aek nabontar sajo tarsongonima ate-ate ta mangadopi sude dihangoluan on. Buse didalam namarumahtangga*

masipaihut ihutan rap tu jae rap tu julu, maksudna ima anggo selagi sempat do iba diihuti ma sude namasa ni halak

Researcher: *Aha ma makna ni udang na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Anggo udang on inang abope di ulu kotoran nion anggo pematang nia ias doon di ibaratkon ma tu jolma ulang ditatap toppa na ate ate na ma ditatap. Buse udang on mardalan surut surut tu pudi doon, songoni ma di namarumah tangga anggo adong nung tobang akkon nahormat do iba tu natobang na ulang iba jangak tu jolo, arti ni jangak on ulang iba pabeteng beteng tu natobangna.*

Researcher: *Aha ma makna ni bulung silalat na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Bulung ni lalat ima nadidokkon sayur ni boru di hari namanyattan boru, ima natanda na nadung matua bulung. Matua bulung on ima nadidokkon madung marbagas sanga madung patobang adat.*

Researcher: *Aha ma makna ni bulung ujung na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Bulu ujung on nahe molo marpakkal inang adong do ujung nion, nalewati hamu naposo nauli bulung sonnari hamu madung matua bulung. Pisang on marbatu maia sakali, nadong pisang namarbatu du kali. Songonim buse diharapkon tu namarbagas on sanga mambuat boru cukup maia sakali ulang mandua kali.*

Researcher: *Aha ma makna ni burangir na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Burangir on ima didok pitu sundut suada mara artina molo iba namaradat ikkon surdu-surdu do burangir niba tu mora niba artina hormat ma iba inang namarmora I anso mora niba i elek maranak boru. Buse burangir on inang muda di pangan warna nan a rara mai, jadi burangir on ima artina tali persaudaraan antara dua keluarga.*

Researcher: *Aha ma makna ni bulung ni torop na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Bulung ni torop on bidang bidang on, batang na pe godang sarupa dohot batang ni haruaya, artini bulung ni torop di umpamahon mai songon dia bidang ni bulung ni torop on songonima bidang ni ate ate niba manarimo tamu naro sian jae dohot julu.*

Researcher: *Aha ma makna ni bulung ni haruaya na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Bulung ni haruaya on bisa ma parsilauangan ni halak bope menek menek bulung na harana haruaya on godang batang na , tarsongoni busema muda di rumah tangga muda iba halak na maradong bisa ma iba parsilaungan ni halak , maksudna bisa ma iba mambantu halak na kesusahan . Anggo andor andor ni haruaya on ima guna na anso bisa hita markoum nabahat tarsongon bahat ni andor ni haruaya.*

Researcher: *Aha ma makna ni sanggar na adong di Indahan Tukkus Jagar-jagar on uwak?*

Informant: *Batang ni sanggar on memang menek do batang na indigo bisa parsilaungan tai molo di ibaratkon tu rumahtangga bope nabisa parsilaungan*

*songon dia parmunduk ni bulung ni sanggar I songoni ma parmunuduk ni ate ate
ni jolma manghadopi koum. Songoni ma akkon tunduk do istri tu suami na .*

English sheet with informant 1

Researcher : What is the meaning of the rice in Indahan Tukkus Jagar-jagar?

Informant : What is said is that the meaning in this rice is *so kombang ratus kombang ribu* which means to get a lot of sustenance, which is expected for those who will run a household to be good at finding sustenance and getting halal sustenance.

Researcher: What is the meaning of the chicken in Indahan Tukkus Jagar-jagar?

Informant: what is said of this katir chicken is makkatir anak dohot boru, if from above it is taken so that it can dedicate those who are blood related to us to anakboru, kahanggi, and all. This chicken also often uses its wings, if it rains she will protect her child with her wings, like that will also run the household, we must protect our children like a chicken does to her child.

Researcher: What is the meaning of the chicken egg in Indahan tukkus jagar-jagar?

Informant: the meaning of chicken eggs is to unite the heart and body, that is, our hearts and bodies must be united, not if we are married we are still looking for another.

Researcher: What is the meaning of the salt in Indahan tukkus jagar-jagar?

Informant: If this salt is always sought after by people everywhere, if there is no salt, everyone will lose it, as well as in the household we must do good to people, so if we are not there in an event or place people will look for it

Researcher: What is the meaning of the fish in Indahan tukkus jagar-jagar?

Informant: If the fish is said that the fish is always looking for clear water, so the sustenance sought must also be halal sustenance.

Researcher: What is the meaning of the shrimp in Indahan tukkus jagar-jagar?

Informant: If shrimp means somewhat the same as fish, both are equally netted. But if this shrimp is said from the elders that *mangan udang malum nyae sombu halolongan*. That is in our custom, if you are not married it is said to be a disease if it is appropriate in age. But if you are married, the disease will be cured.

Researcher: What is the meaning of the cassava leaves in Indahan tukkus jagar-jagar?

Informant: This cassava leaf is said to be a vegetable matua bulung, that is for the long life of the married. This yam is also if thrown anywhere it will definitely grow, so it is also expected for those who get married to be able to live anywhere

Researcher: What is the meaning of the banana leaf in Indahan tukkus jagar-jagar?

Informant: banana leaf is said to end the single period because it is already in a marriage

Researcher: What is the meaning of the betel leaf in Indahan tukkus jagar-jagar?

Informant: This betel leaf is a surdu surdu, if the deliberation of the customary advice betel leaf is always used first. Which aims to establish a relationship in the deliberation. Likewise, betel leaves are made in this Indahan Tukkus so that good relations are established between the two families.

Researcher: What is the meaning of the therapeutic leaves in Indahan tukkus jagar-jagar?

Informant: If this terap leaf means to get along well in the family, familiar with brothers and sisters. This terap leaf also has large leaves which means that it can be a place for people to take shelter.

Researcher: What is the meaning of the bayan tree leaves in Indahan tukkus jagar-jagar?

Informant: If the leaves of this banyan tree are used as a place for people to take shelter, the roots are used as a swing. The meaning for marriage is that it is hoped that the bride and groom can become a refuge for people.

Researcher: What is the meaning of the *sanggar* tree leaves in Indahan tukkus jagar-jagar?

Informant: If this studio is said to be a *sanggar ria-ria*, the meaning is that even though it is someone else's child, we must consider it our child too. Likewise, we also consider our mother-in-law as our mother.

Researcher: What is the meaning of the *ria-ria* tree leaves in Indahan tukkus jagar-jagar?

Informant: If these ria-ria are all the same as the studio, as the *sanggar ria-ria* says. This *ria-ria* must be held tightly so that our hands do not get hurt.

English sheet with informant 2

Researcher : What is the meaning of the rice in Indahan Tukkus Jagar-jagar?

Informant : This rice is used as a meal to fill people. Ina rice is also said to be *indahan sibonang mahita*, not yet eaten but we already know the taste. Likewise, in the event of happiness this rice is a sign of affection, not yet told but we already know the meaning. Likewise, in an event of the bride's arrival we already know what it means.

Researcher: : What is the meaning of the chicken in Indahan Tukkus Jagar-jagar?

Informant: This chicken is said to be *sipahat siulu*, which means that we can look there and there, don't we know just accept it, that's why it is made to come along with its feet, so also people who are diligent so we must also be diligent. This chicken is also likened to a household when it is late at night must return home.

Researcher: What is the meaning of the chicken egg in Indahan tukkus jagar-jagar?

Informant: The white color of this chicken egg indicates that this is how white our hearts are. Such is the heart of parents who give us whatever is handed over, that's the real meaning. And also this chicken egg is round, that is expected for those who are married to have a firm and wise decision.

Researcher: What is the meaning of the salt in Indahan tukkus jagar-jagar?

Informant: If this salt is likened to us in this world, like this salt, we can feel this, feel this world how, how to feel having a new family, that's how good it is to have a new family.

Researcher: What is the meaning of the fish in Indahan tukkus jagar-jagar?

Informant: The type of fish taken is goldfish, this fish cannot live in murky water, as well as in households we must seek halal sustenance, as well as this fish is always looking for clear water, as well as clean our hearts like fish that live in clear water, this fish is also always equally willing to go anywhere, as well as households must live in peace with the family.

Researcher: What is the meaning of the shrimp in Indahan tukkus jagar-jagar?

Informant: If the shrimp let us know the way back, don't just know the way forward, if this shrimp is nudged at the end he will go backwards rather than forwards, so it means that this shrimp must know the way forward.

Researcher: What is the meaning of the cassava leaves in Indahan tukkus jagar-jagar?

Informant: This cassava leaf means that the person who is performing the custom will live a long life. Live until old age, just like this yam leaf is plucked it will grow again, this is the hope for those who get married to live a long life.

Researcher: What is the meaning of the banana leaf in Indahan tukkus jagar-jagar?

Informant: The banana leaf in a custom is a sign that the traditional event at a woman's wedding has come to an end, it is the last custom, in marriage means that the single period has ended. Like a banana leaf that has an end.

Researcher: What is the meaning of the betel leaf in Indahan tukkus jagar-jagar?

Informant: This betel leaf is likened to tubuan lakka tubuan sikkoru, which means that there are sons and daughters. Because in every tradition betel leaves are always used, betel leaves are also to establish a good relationship in brotherhood.

Researcher: What is the meaning of the therapeutic leaves in Indahan tukkus jagar-jagar?

Informant: If this terap leaf means to be familiar in the family, that is the point of being made in jagar-jagar, If something happens or there is an event then we have to go there.

Researcher: What is the meaning of the bayan tree leaves in Indahan tukkus jagar-jagar?

Informant: If the tradition says the sign of the banyan tree leaf is that we are the children of the king, why is it said to be the children of the king because the banyan tree leaf is a tree that is often planted by the king, this banyan is used as a place to take shelter, its stones are fought over by people, its roots are used as a swing.

Researcher: What is the meaning of the sanggar tree leaves in Indahan tukkus jagar-jagar?

Informant: This center is said to be a *ria-ria* center, meaning like one mother, this center is very close together which means *saanak saboru*. People's children are our children too, our mother-in-law we consider as our mother.

Researcher: What is the meaning of the *ria-ria* tree leaves in Indahan tukkus jagar-jagar?

Informant: This *ria-ria* is said to be like the *sanggar ria-ria*, this *ria-ria* must be held firmly otherwise we will get hurt, as well as in marriage we must be close in living it.

English sheet with informant 3

Researcher: What is the meaning of the rice in Indahan Tukkus Jagar-jagar?

Informant: If the meaning of this rice, we all as humans know that rice is the main food. And in every event, in the event of happiness or kemitian rice must be there. So here also this rice is white, as well as expected to have a good heart in seeking sustenance.

Researcher : What is the meaning of the chicken in Indahan Tukkus Jagar-jagar?

Informant: If this chicken is in the morning, it must dig the ground to look for food, there he digs there he pecks, meaning that we must first try to get the results, so also if we are married if we are married, we must look for our food not depend on people anymore, every human being who lives must have his sustenance, and also this chicken when it hatches, he always protects his child with his wings, so also in marriage we must protect our children in the future. This chicken also crows in the early hours of the morning, signaling that it is morning.

Researcher: What is the meaning of the chicken egg in Indahan tukkus jagar-jagar?

Informant: There are three of these chicken eggs, this is what is said to have boru, kahanggi, and mora children. The purpose of this chicken egg is round heart and body. The meaning of the round heart and body is that the wage is healthy from the heart to the body. In the household must also have wise decisions in the household.

Researcher: What is the meaning of the salt in Indahan tukkus jagar-jagar?

Informant: This salt is eaten so that our food has flavor, if there is no salt people will look for it, as well as in the household we must be good at socializing so that we are sought after by people when we are not there. In a custom it is also said to be hobar namardai, meaning that the words of advice given are words that aim at a good path, as well as in the household we must be able to

Researcher: What is the meaning of the fish in Indahan tukkus jagar-jagar?

Informant: This fish cannot live in murky water, as well as in households must seek halal sustenance. What is said to be clear water is white water, as well as our hearts in living life. And also in household tips must follow the events in the community like a fish that is always together anywhere.

Researcher: What is the meaning of the shrimp in Indahan tukkus jagar-jagar?

Informant: If this shrimp even though his head is dirty if his body is clean and delicious, it is likened to a human being, don't look at his physique but look at his heart. This shrimp also when walking always backwards, as well as in the household if there are elders we must be respectful not to be arrogant and haughty.

Researcher: What is the meaning of the cassava leaves in Indahan tukkus jagar-jagar?

Informant: Cassava leaves are the vegetable used, which means it is a matua bulung vegetable that signifies being married and hopefully having a long life.

Researcher: What is the meaning of the banana leaf in Indahan tukkus jagar-jagar?

Informant: This banana leaf has a tip in the leaf, before you were single now you are married. This banana seeds only once, there is no banana that seeds twice. Likewise, it is hoped that those who get married will only do it once, not twice.

Researcher: What is the meaning of the betel leaf in Indahan tukkus jagar-jagar?

Informant: This betel leaf is said to be *pitu sudut suada mara*, which means that when performing customs betel leaves are always used which implies our respect for the *mora*. So that *mora* has a good relationship with *anak boru*. This betel leaf when eaten will definitely be red in color which signifies the brotherhood between the two families.

Researcher: What is the meaning of the therapeutic leaves in Indahan tukkus jagar-j agar?

Informant: The leaves of this terap are large, the tree is also large like a banyan tree, the meaning of this terap leaf is that we must have a broad heart in accepting people from anywhere.

Researcher: What is the meaning of the bayan tree leaves in Indahan tukkus jagar-jagar?

Informant: The leaves of this banyan tree are used as a place to take shelter, although the leaves are small but the tree is very large, as well as in the household hopefully can be a shelter for people. If the roots are a place for people to swing, in marriage hopefully can have a large family like the many roots of the banyan tree.

Researcher: What is the meaning of the *sanggar* tree leaves in Indahan tukkus jagar-jagar?

Informant: Stem of *sanggar* is small and cannot be a place for shelter, but the trunk always bows down. Likewise, in the household our hearts must be

submissive in dealing with the family, as well as the wife must submit to the husband.

Researcher: What is the meaning of the *ria-ria* tree leaves in Indahan tukkus jagar-jagar?

Informant: *Ria-ria* is similar to *sanggar* , but if *ria-ria* must be held firmly otherwise our hands will get hurt, as well as in the household if we have a dispute with the family then our hearts will also get hurt.

Appendix 2. Table of representamen, object , and interpretant.

Table 1. Table of object

No	Object	Types of object		
		Icon	Index	Symbol
1	Rice			✓
2	Egg			✓
3	Chiken			✓
4	Salt			✓
5	Fish			✓
6	Shrimp			✓
7	Banana Leaves			✓
8	Betel leafs			✓
9	Theraupeutic leaves			✓
10	Bayan tree leaves			✓
11	Sanggar			✓
12	Ria-ria			✓
13	HeadScraf			✓

Table 2. Table of Representamen

No	Object	Types of Representamen		
		Qualisign	Sinsign	Legisin
1	Rice	✓		
2	Egg	✓	✓	
3	Chiken		✓	



4	Salt	✓		
5	Fish	✓		
6	Shrimp	✓		
7	Banana Leaves		✓	
8	Betel leaf		✓	
9	Theraupeutic leaves		✓	
10	Bayan tree leaves		✓	
11	Sanggar		✓	
12	Ria-ria	✓		
13	HeadScraf	✓		


Table 3. Table of Interpretan





No	Object	Types of Interpretan		
		Rheme	Dicent	Argument
1	Rice	✓		
2	Egg	✓		
3	Chiken	✓		
4	Salt	✓		
5	Fish	✓		
6	Shrimp	✓		
7	Banana Leaves	✓		
8	Betel leaf	✓		
9	Theraupeutic leaves	✓		





10	Bayan tree leaves	✓		
11	Sanggar	✓		
12	Ria-ria	✓		
13	Scraf	✓		





Appendix 3. The pictures of Indahhan Tukkus Jagar-jagar

No	Culinary	Picture
1	Indahan Tukkus Jagar-jagar	
2	Indahan Tukkus	

No	Symbol	Picture
1	Rice	

2	Egg	
3	Chicken	
4	Salt	
5	Fish	

6	Shrimp	
7	Banana leaf	
8	Betel Leaf	
9	Ria-ria	

10	Bayan tree leaves	
11	Theraupeutic leaves	
12	Sanggar	
13	Scraf	



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Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Wina Natama
 NPM : 1902050111
 Program Studi : Pendidikan Bahasa Inggris
 IPK Kumulatif : 3,55

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan
	Semiotics on Mandailing Culinary "Indahan Tukkus Jagar Jagar"	
	Batak Lexical Variation of Mandailingnese Dialect in Panyambungan and Sipirok Region	
	An Analysis of Moral Value in the Ngeri-Ngeri Sedap Movie	

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

Medan, 24 Desember 2022

Hormat Pemohon,

Wina Natama

Dibuat Rangkap 3 :

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- Untuk Mahasiswa yang bersangkutan



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PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Nama : Wina Natama
 NPM : 1902050111
 ProgramStudi : Pendidikan Bahasa Inggris

JUDUL	DITERIMA
Semiotics on Mandailing Culinary "Indahan Tukkus Jagar-Jagar"	

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

Medan, 26 Desember 2022

Disetujui oleh

Dosen Pembimbing

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

Hormat Pemohon

(Wina Natama)



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Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Wina Natama
 NPM : 1902050111
 ProgramStudi : Pendidikan Bahasa Inggris

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

Semiotics on Mandailing Culinary "Indahan Tukkus Jagar-Jagar"

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Fatimah Sari Siregar, S.Pd.M.Hum

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya


 26 Desember 2022.

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

Medan, 24 Desember 2022
 Hormat Pemohon,



Wina Natama

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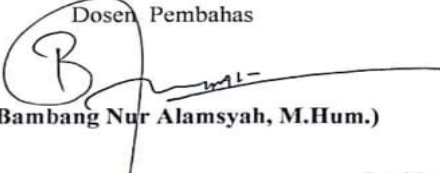
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BERITA ACARA SEMINAR PROPOSAL


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

Nama Lengkap : Wina Natama
 NPM : 1902050111
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Semiotic on Angkola Culinary "Indahan Tukkus Jagar-Jagar"

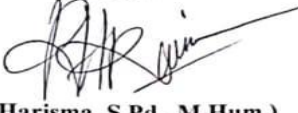
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Bab I	Background of the study about "Rendang Angkola" or only "Angkola" - Grammatical error in problem of the study
Bab II	Fix the conceptual framework previous related study page 17
Bab III	Fix the research design, Write down the data of the research, Renew the data analysis of the research.
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Dosen Pembahas

 (Dr. Bambang Nur Alamsyah, M.Hum.)

Dosen Pembimbing

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

Ketua

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

Panitia Pelaksana

Sekretaris

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



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LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

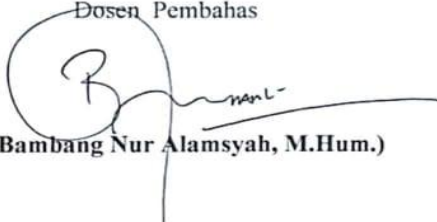
Proposal yang sudah diseminari oleh mahasiswa di bawah ini:


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 NPM : 1902050111
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Semiotic on Angkola Culinary "Indahan Tukkus Jagar-Jagar"

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

Medan, Juli 2023

Disetujui oleh:

Dosen Pembahas

 (Dr. Bambang Nur Alamsyah, M.Hum.)

Dosen Pembimbing

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

Diketahui oleh
 Ketua Program Studi,


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



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Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **Permohonan Perubahan Judul Skripsi**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan di bawah ini:

Nama : Wina Natama
NPM : 1902050111
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul Skripsi, sebagai mana tercantum di bawah ini:


Semiotic on Mandailing Culinary "Indahan Tukkus Jagar-Jagar"

Menjadi:

Semiotic on Angkola Culinary "Indahan Tukkus Jagar-Jagar"

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

Ketua Program Studi
Pendidikan Bahasa Inggris


Pirman Ginting, S.Pd., M.Hum

Medan, Juli 2023

Hormat Pemohon

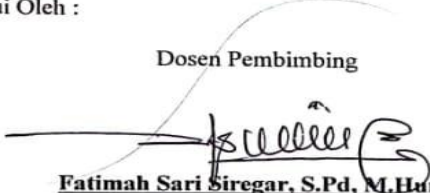

Wina Natama

Diketahui Oleh :

Dosen Pembahas


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Dosen Pembimbing


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



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 Lamp : --- 27 Juli 2023 M
 Hal : Izin Riset

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 Perpustakaan UMSU
 Di
 Tempat.

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

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 Judul Penelitian : **Semiotic on Angkola Culinary "Indahan Tukkus Jagar-Jagar"**

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



Wassalam
 Dekan

Dra. Hj. Syamsunurridha, MPd.
 NIDN : 0004066701

****Penting!**





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

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Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

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

"Semiotic on Angkola Culinary Indahan Tukkus Jagar-jagar"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 6 Rabiul Awal 1445 H
 September 2023 M
 Kepala Perpustakaan,

 Drs. Muhammad Arifin, M.Pd



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Saya yang bertanda tangan dibawah in:

Nama Lengkap : Wina Natama
 NPM : 1902050111
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Semiotic on Angkola Culinary “Indahan Tukkus Jagar-Jagar”

Dengan ini menyatakan bahwa skripsi saya yang berjudul “**Semiotic on Angkola Culinary “Indahan Tukkus Jagar-Jagar”**”. Adalah benar bersifat asli (original), bukan hasil menyadur mutlak dari karya orang lain.

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

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,



WINA NATAMA

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Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Wina natama
NPM : 1902050111
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semiotic on Angkola Culinary "Indahan Tukkus Jagar-Jagar"

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
	Chapter 1 : Introduction - the formulation & objective - the signature	
	Chapter 2. Review of Literature	
	Chapter III. Method of Research - technique Analyzing Data.	
	Chapter IV. Result & Discussion	
	Chapter V. Conclusion & Suggestion	
	Acc	

Medan, September 2023

Diketahui oleh:
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