



BUDDHI DHARMA UNIVERSITY

**THE ANALYSIS OF THE *UMPASA* AND THE ELEMENTS
USED IN *BATAK TOBA* WEDDING CEREMONY: SEMIOTIC
APPROACH**

Presented as a partial fulfillment of the requirement

For the Undergraduate Program

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FACULTY OF SCIENCE AND HUMANITIES

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FINAL PROJECT PROPOSAL

Final Project Titles :

The Analysis of The *Umpasa* and The Elements Used in *Batak Toba* Wedding Ceremony : Semiotic Approach

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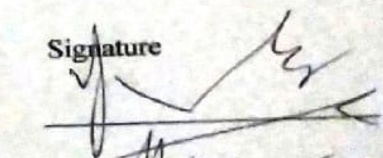
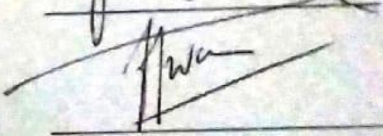
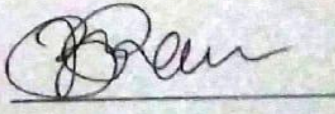


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STATEMENT OF AUTHENTICITY

I honestly declare that this thesis is my own writing, and it is true that I did not take any scholarly ideas or work from others. Those all cited works are quoted in accordance with the ethical code of academic writing.

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The researcher realized this final project is far from perfect. The researcher would like to apologize if there are mistakes words in this study. The researcher accepts the critical input for the betterment of this study and hopes this study is useful for readers.

Tangerang, July 01st, 2019

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ABSTRACT

The title of this research is The Analysis of The *Umpasa* and The Elements used in the *Batak Toba* Wedding Ceremony. This research purposes to find the meaning of the sign that exist in the *Batak Toba* wedding ceremony. These signs are divided into 2 part namely, verbal and nonverbal signs. Verbal sign is *umpasa* and nonverbal signs consist of *ulos hela*, *mandar hela*, *ulos pansamot*, *dengke si mudur-udur na di arsik*, *jambar juhut*, *boras si pir ni tondi*. After that the researcher used the theory of Roland Barthes to finds denotative and connotative meaning in verbal and nonverbal signs. In this research the researcher concluded verbal and nonverbal have different denotative meaning. But in connotative meaning verbal and nonverbal signs have similarities as prayer, hope, desires that conveyed and given to the bride and groom from their parents. Beside that the connotative meaning of verbal and nonverbal signs is also conveyed and given alternately by each parents of bride and groom, as a prayer, respect, and strengthen family relations between them as *besan* (relationship between parents whose children are married).

Keywords: *Batak Toba* wedding ceremony, semiotics, verbal and nonverbal signs, meaning.

TABLE OF CONTENTS

FINAL PROJECT PROPOSAL	i
FINAL PROJECT APPROVAL	ii
RECOMMENDATION FOR THE ELIGIBILITY	iii
THE BOARD OF EXAMINERS	iv
STATEMENT OF THE AUTHENTICITY	v
ACKNOWLEDGEMENTS	vi
ABSTRACT	viii
TABLE OF CONTENTS	ix
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Statement of the Problem	4
1.3 Research Questions	5
1.4 Goals and Functions	5
1.4.1 The Goal of the Study	5
1.4.2 The Functions of the Study	5
1.4.2.1 Practical.....	5
1.4.2.2 Theoretical.....	6
1.5 Scope and Limitation	6
1.6 Conceptual Framework	7
CHAPTER II THEORETICAL BACKGROUND	
2.1 Review of Previous Study.....	9
2.2 Wedding.....	14

2.2.1 <i>Batak Toba</i> Wedding.....	15
2.3 <i>Umpasa</i>	16
2.4 Theoretical of Semiotic.....	17
2.4.1 Semiotic.....	18
2.4.2 Ferdinand De Saussure Theory.....	18
2.4.3 Roland Barthes Theory.....	20
2.5 Verbal and Nonverbal.....	24

CHAPTER III RESEARCH METHODOLOGY

3.1 Research Approach	25
3.2 Data Types	26
3.3 Data Source	26
3.4 Data Collection Method	27
3.5 Data Analysis	27

CHAPTER IV DATA ANALYSIS

4.1 Denotative and Connotative in Verbal Signs.....	28
4.2 Denotative and Connotative in Nonverbal Signs.....	35

CHAPTER V CONCLUSION

5.1 Conclusion	49
5.2 Suggestions	50

REFERENCES

APPENDIX

CURRICULUM VITAE

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Indonesia consists of various tribes that have different cultures. The difference cannot be separated from the geographical condition of a tribe and the rules that apply in that area. According to Zoest (1993: 96) culture is a skill that is owned by a group of people to recognize, interpret and produce signs in the same way. And according to the zoest human life was surrounded by signs that can be used as a tool to communicate. He said that the meaning of the sign had existed since ancient times. One of Indonesia tribes that have a culture that produced and interpreted many signs as a tool to communicate in the same way is *Batak Toba* tribe. *Batak Toba* tribe is one of tribes of the *Batak* nation. The *Batak* nation is one of the ethnic groups in Indonesia that inhabits the province of North Sumatra. The *Batak* nation has tribes divided into 6, namely *Batak Toba* tribe, *Batak Karo* tribe, *Batak Pakpak* tribe, *Batak Simalungun* tribe, *Batak Angkola* tribe, and *Batak Mandailing* tribe. The sixth of *Batak* tribes have different cultural characteristics. But in principle their cultural roots are the same, namely the *Batak Toba* culture (Bungaran Simajuntak, 2006:18).

This research will focus more on discussing the culture of *Batak Toba* tribe, because *Batak Toba* tribe culture has unique traditional ceremonies, sacred and contain many signs that have many meanings. *Batak Toba* tribe occupies the area of North Tapanauli regency which is one of the provisions of *Batak* land,

located right around Lake Toba which borders with Simalungun and Karo regency in the north of North Sumatera (cunningham, 1958: 4) in Bungaran Simanjuntak (2006: 12). *Batak Toba* tribe has a culture in the form of traditional ceremonies that need to be protected and maintained. In every traditional customs present many signs in the form of instrumental object and utterance that were very important. According to KBBI (2000), customs are rules of acts that are commonly followed or carried out since long time ago and have the form of ideas consisting of cultural values, norms, laws, and rules that are related to one system.

One of the traditional ceremonies in *Batak Toba* tribe which present many signs in the form of instrumental object and utterance is a wedding ceremony. Wedding ceremony is a tradition that inherited from generation to generation and way to create a social bond and family ties. At the wedding ceremony present many signs have very important meanings and functions. The form of those signs aims to convey prayers, hopes, desires, and respect for one another. According to T. M. Sihombing ((1989 : 286) the *Batak Toba* wedding ceremony possible to do if through various stages, namely:

1. *Mangalehon Tanda: Mangalehon tanda* is the meaning of giving a sign if the man has found the woman as his future wife. Then both of them give a sign to each other. The man usually gives dowry to the woman while the woman hands over sarong to the man, after that the man and the woman are bound to each other. The Man tells his parents, and his parents will instruct their siblings to make an appointment to meet woman family.

2. *Marhusip*: *Marhusip* means whisper, but the meaning for *Batak Toba* tribe is custom event to have closed conversation or it can be called a conversation or negotiation between the prospective man parents and woman parent's regarding dowry. Dowry must be prepared by man who will give it to the woman. The results of *marhusip* did not need to be known to the public because of the possibility of failure to reach an agreement. *Marhusip* is usually held in the woman's house.
3. *Martumpol*: *Martumpol* for *Batak Toba* people can be referred to as an engagement event. Literally *martumpol* is the event where man and woman were tied up a promise to get married in front of the church congregation members. This traditional custom is followed by the woman and the man parents, their families and invited guests. This event was held inside the church, because people who held the *martumpol* event was mostly *Batak Toba* people who are Christians.
4. *Martonggo Raja*: *Martonggo Raja* is a pre-ceremonial activity that is absolutely held by both of families with the aim of preparing the traditional party in technically. This traditional event is usually attended by friends from one village, and also from relatives. *Hasuhuton* (host) requested permission from the surrounding community especially *dongan tubu* to help prepare and use public facilities at the planned traditional ceremonies.
5. *Manjalo Pasu-pasu Parbagason* (Blessing of Marriage): The custom event of blessing man and woman that held in the Church by the Pastor. After

Pastor blessed man and women and after that he was legitimated them as husband and wife according to the church. Then the man and woman were returned home to hold a *Batak Toba* traditional ceremony where the event was attended by the invitation.

6. Traditional wedding ceremony (*Mangadati*): Traditional wedding ceremony is event where the bride and groom also received blessings from the family members. In this traditional ceremony, prayers delivered for the two brides represented by giving *ulos* and other things. Each series of the event is a sacred ceremony and contains values that become a foundation for bride and groom.

Each stages that bride and groom should be done before holding traditional. Beside that *Batak Toba* culture has a kinship system called *Dalihan Na Tolu* or said to be three stoves. According to Richard Sinaga (2012: 13-16) *Dalihan natolu* consist of :

1. *Hula-hula* in the *Batak Toba* custom is the brother of the bride and the groom mother, which is commonly called *tunggane* (the brother in law) by the bride and the groom father and called as *tulang* by the the bride and the groom. The position of *Hula-hula* in the *Batak Toba* customs is should be respectful by the *Batak Toba* tribe .
2. *Dongan Tubu* in the *Batak Toba* custom is a group of people who have the same clan as *suhut* (the person who hold a traditional party). *Dongan tubu* is like a tree trunk that is close together, supporting each other, but sometimes there is dispute between each other, however the

dispute did not make the connection of one clan separated. It is likened to water splitting with a knife, even though it is split but remains united.

3. *Boru* in the *Batak Toba* custom is the sister of husband's clan. *Boru* is often referred to as '*parhobas*' or a servant in every custom event. Although functioning as a servant does not mean that you can be treated arbitrarily. *Boru* is very much needed in a custom event because without *Boru* the customary event is incomplete and therefore must be persuaded.

The kinship system in *dalihan natolu* is made for what name that we said to an older person in clan bound. The kinship system in *dalihan natolu* is very important in the *Batak Toba* wedding ceremony because it can make the continuity of customs events can occur well.

Batak Toba wedding ceremony has become a tradition inherited from the ancestor, unfortunately in this modern era there are a lot of *Batak Toba* tribe especially the young generations who feel that custom procedures do not need to be done in wedding, because for them it is very complicated and boring. Hence many young generations of *Batak Toba* culture are married to other tribes or even still married with *Batak toba* tribe they do not do custom procedures in their wedding and only blessed in the church. Because of that this is what encourages the researcher to conduct this research to find Denotative and Connotative meanings of signs in *Batak Toba* wedding ceremony used the theory of Roland,Barthes, the researcher hopes that with this study *Batak Toba* tribe can

realize that *Batak Toba* customs are very important hence the culture of *Batak Toba* can be known by people, guarded and preserved.

1.2 Statement of the Problem

Sometimes many people ignore the meaning of signs that exist in the *Batak Toba* wedding ceremony. Hence the researcher will do this research by explaining the meaning of signs that exist in the *Batak Toba* wedding ceremony, using the theory denotative and connotative by Roland Barthes. The researcher has divided signs into two parts namely verbal and nonverbal signs, aiming to help readers understand the meanings of signs in the *Batak Toba* wedding ceremony.

1.3 Research Questions

Based on the research background and the statement of the problem above questions of this research are:

1. What are denotative and connotative meanings of verbal signs in the *Batak Toba* wedding ceremony?
2. What are denotative and connotative meanings of nonverbal signs in the *Batak Toba* wedding ceremony?

1.4 Goal and Function

In this study the researcher has the goal and function as follows:

1.4.1 Goal of the Study

The goal of this research is:

1. To find denotative and connotative meaning in verbal and nonverbal signs in the *Batak Toba* wedding ceremony.

1.4.2 Function of the Study

This research has practical function and theoretical function:

1.4.2.1 Practical function

- 1) To help people understand what are denotative and connotative meanings of verbal and nonverbal signs in the *Batak Toba* wedding.
- 2) To add insight and knowledge of people especially for young generation regarding the meaning of signs that exist in the *Batak Toba* wedding ceremony and to ask all people to have the efforts to maintain the culture from the *Batak Toba*.

1.4.2.2 Theoretical function

- 1) The researcher hopes that her research becomes a reference and input for other researchers who want to examine signs in other *Batak Toba* custom event by using Roland Barthes theory.

1.5 Scope and Limitation

The scope of this research is semiotics, which used theory denotative and connotative by Roland Barthes as semiologist. And this research will be limited on the meaning of denotative meaning and connotative meaning of signs in the *Batak Toba* wedding ceremony.

1.6 Conceptual Framework

The conceptual framework of this research is as follows:

1. The researcher found signs in the *Batak Toba* Wedding ceremony.
2. The researcher started to input signs and divided signs into a verbal and nonverbal sign.
3. The researcher found the theories related to signs.
4. The researcher used theory of Roland Barthes.
5. Through verbal and nonverbal sign, the researcher found Denotative and Connotative meaning.
6. And finally the researcher found the result, which the result itself through semiotics process.

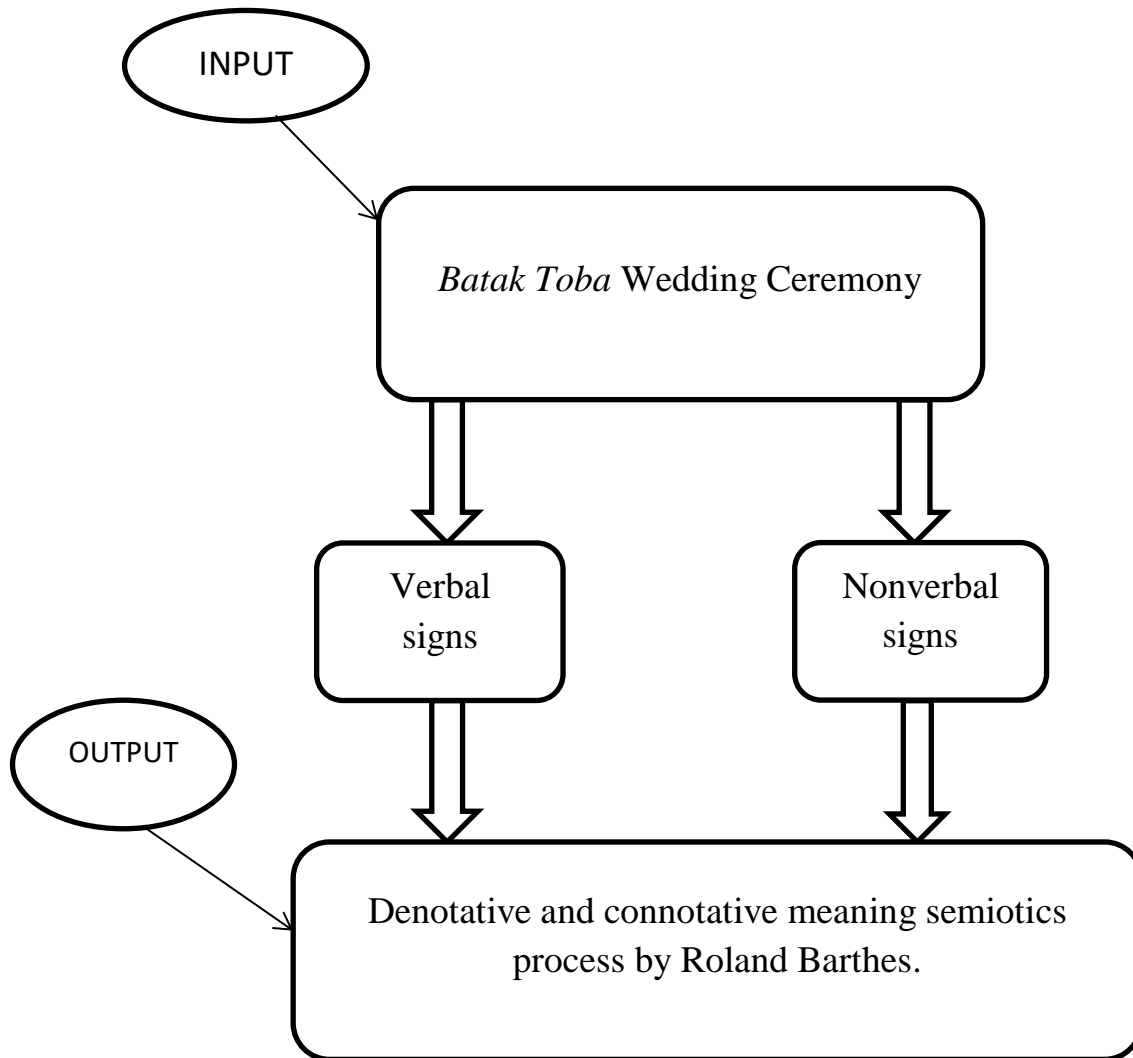


Figure 1.1: Conceptual Framework.

CHAPTER II

THEORETICAL BACKGROUND

2.1 Review of Previous the Studies

The researcher reads some studies related to this study and made it as references. The researcher found some studies as references not only from book but also from internet. The researcher found the studies related to this topic are as follows:

The first study is “Semiotics Analysis in Traditional Wedding of Javanese Culture *Temu Manten* in Samarinda” conducted by Diana Anugrah (2016) student of Communication Program, Faculty of Social and Political Sciences in Mulawarman University. The purpose of her study are to find and analyze the meaning of denotative, connotative and also myth in Javanese traditional wedding "*Temu Manten*" that carried out in Samarinda. *Temu Manten* is one of the traditional Javanese wedding processions usually take place at the bride's house after the wedding ceremony procession. *Temu Manten* has several processions such as *kembang mayang*, *balangan sirih*, *wijidadi*, *sinduran*, *timbangan*, *kacar-kacur*, *dahar kembul*, *mapag besan*, *sungkeman*.

Denotative meanings that the researcher has found are *kembar mayang* (decoration made from banana midribs), *balangan sirih* (means throwing betel), *wijidadi* (means trampling eggs), *sinduran* (means hold the manten), *timbangan* , *kacar kucur* (means pouring out "treasure symbols"), *dahar kembul* (feed each other), *mapag besan*(where the parents of the groom come to visit their sons who have become brides who have side with the bride) , and last *sungkeman*(where the groom and bride prostrate to their parents). From several of processions that are did in *Temu Manten* have connotative meanings as hope, pry, desire and expectation from parents and the closest people to the bride and groom, in order they were always happy, can passed happy and difficult situation together, and always in one mind in building a harmonious household.

The myth that researcher found in several procession in *Temu Manten* is a husband's position is higher than wife, because husband has obligation to earn money for his family and wife. And the obligation for wife is at home by taking care of the household. A Javanese woman as wife must be able to manage everything she faces, especially in her household. Beside that she must be able to understand the meaning of *matelu* (three M) the meanings of *matelu* are *masak* (cooking), *macak* (preening), *manak* (giving birth).

The second study is “The analysis of Semiotics of *Umpasa* in *Batak Toba* wedding ceremony” conducted by Dahlia Pasaribu (2017) student of Literature, Faculty of Language and Art in Medan State University. The purpose of her study are to find icons, indexes and symbols in *Batak Toba* wedding ceremony theory from Charles Pierce, and to interpret the meanings used in the tradition. From the

result of this study, it was found that there were semiotic icons: *sitorop gomparan*, *gabe and leleng mangolu*, semiotic index: *maranak nasida riris*, *parsaulian*, *saur matua*, *pinasuna*, *dekke*, *anak tubuan dohot tubuan boru*, *marsipaolo-oloan* and *panggabean* and semiotic symbols: *bintang*, *ombun*, *hujur*, *tapiian*, *purbatua*, *panamparan*, *harbangan*, *balatuk*, *anduhur*, *lote*, *solu*, *situbu sikkoru*, *aeq sihoru-horu* and *sampuran sigura-gura*. Semiotics of indexes and icons contains a very important meaning for the bride and groom in undergo their household in order they always in one way and one mind, harmonious, and have a lot of children. And also with semiotic symbols are parable in *umpasa* that use the characteristics of animals, plants, and objects found around *Batak Toba* tribe.

The third study is “Analysis of Symbols in The Tea Pay for Ethnic Chinese Wedding in Manado”. Conducted by Lisa Octavin Mocodompis (2016) student of English Literature Program, Faculty of Culture in Sam Ratulangi University. The purpose of her study are to identify, classify, and analyze the symbols in Tea Ceremony of Chinese Ethnic Marriage in Manado. The identification and classification of the data are based on Peirce theory about semiotics symbol in verbal and non-verbal symbols and the meaning from symbols in Tea Ceremony of Chinese Ethnic Wedding in Manado.

The result of this study there are 14 symbols such as character symbol, *Shuāngxǐ* (Double Happiness), word symbol *Bài* (Respect), sentence symbol namely *Nán zuǒ*, color symbol, artifact symbols such as tea symbol, lion and phoenix symbol, peony flower symbol, red envelope symbol, two cups on the tray symbol, and act symbols such as respect symbol, giving the tea symbol, drink the

tea together symbol, giving red envelope symbol, and giving the jewelry symbol. Those symbols include verbal and non-verbal symbol and the meanings of those symbols have conceptual meaning and connotative meaning. The researcher concluded that verbal symbols consist of 3 symbols such as character symbol, Shuāngxǐ (Double Happiness), word symbol Bǎi (Respect), sentence symbol namely Nán zuǒ. Symbol of nonverbal consist of 11 symbols such as color symbol, artifact symbols such as tea symbol , lion and phoenix symbol, peony flower symbol, red envelope symbol, two cups on the tray symbol , and act symbols such as respect symbol, giving the tea symbol, drink the tea together symbol, giving red envelope symbol, and giving the jewelry symbol. The meaning contained in verbal symbols and nonverbal symbols in this research are as respect to the parents, strengthen the relationship between bride and groom in order they can through all problems that come in their household, and to show how sacred Chinese culture.

From previous studies above this study has similarity with the first study because used the theory from Roland Barthes but still with different object. In addition this study also has similarity in object with second study because discuss about *umpasa* in the *Batak Toba* wedding ceremony but with different theory. Therefore the first study and second study are very helpful for researcher in making this study that has purpose to find denotative and connotative meaning in verbal and nonverbal signs.

2.2 Wedding

According to Robertus (2016:17) in canonical Catholicism wedding is an agreement between a man and a woman to form togetherness throughout life. Other expert explains that wedding is an emotional and legal commitment between a man and a woman who is intertwined for a long time and involves economic, social, partner responsibility, physical closeness, sexual intercourse (Olson & DeFrain 2006).

Based on experts above about wedding, the researcher concludes the notion of wedding as a bond between men and women which is regulated regarding rights and obligations, emotional togetherness, also sexual activity, economy with the aim of forming a family and obtaining happiness and love based on the one God.

2.2.1 Batak Toba Wedding

Batak Toba tribe has clan, the meaning of clan is has same ancestor or born on *sabutuha* which means one stomach origin. *Batak Toba* tribe embrace the lineage of the father (patrilineal), *Batak Toba* tribe will follow the clan from their father (Bungaran Simanjuntak 2016: 75). *Batak Toba* tribe married people who are from outside their own clan, which means the Exogamous system. Batak Toba culture wedding with the same clan is strictly prohibited. If this happens, the bride and groom will be discarded from the *huta* (village), dumped from the clump of the clan or even killed (Ypes 1932: 14 in Bungaran Simanjuntak 2016: 103).

The perfect wedding Batak Toba culture is married with *boru ni tulang*. Married with *Boru ni Tulang* means married with the daughter of the mother's

brother, this system is called the *matrilatera cross cousin marriage system* (Bungaran Simajuntak 2016: 103). But for *Batak Toba* tribe they cannot marry with the daughter of the father's brother because the father's brother is also their father too. And they cannot marry with the daughter of the mother's sister, because it called as *marito*, which mean brother and sister (Bungaran simajuntak 2016: 103). The principle of wedding with *boru ni tulang* is not become a method that must be followed again, because now wedding is free it is cause the generation of *Batak Toba* tribe have already associated with other ethnic groups and that makes many *Batak Toba* tribes married to other tribes.

2.3 Umpasa

Batak Toba tribe is one of the ethnic sub-tribes of the *Batak* nation (Bungaran Simanjuntak, 2016: 16). *Batak Toba* tribe has tradition that inherited by their ancestors. According to Coomans, M (1987: 73) tradition is a description of human attitudes and behaviors that have been processed for a long time and carried out for generations starting from the ancestors. *Batak Toba* tribe has a tradition that that covers all fields in the life of *Batak Toba* tribe such as tradition enters a new home, birth, marriage and death.

One of the traditions of *Batak Toba* tribe that can be found today and as one proof of inheritance is *umpasa*. *Umpasa* is an oral tradition as well as oral of *Batak Toba* literature used for certain ceremonies, such as *umpasa Martutuaek* (baptism), *umpasa Manghatindangkon Haporseaon (sidi)*, *umpasa Mengompi Jabu* (entering a new house), *umpasa Na Monding* (death), and *umpasa* Wedding

Ceremony (TM.Sihombing, 1989:87). *Umpasa* is *Batak Toba pantun* an oral literary section that is still alive and plays a role in various aspects of the life of *Batak Toba* tribe, if *umpasa* consists of two lines then the first row as a parable and the second row as the contents, If it consists of four lines, then the first row and the second row as a parable and the third and fourth lines as contents. *Umpasa* does not always consist of ab-ab stanza, because *Batak Toba* tribe often convey sentences of *umpasa* with irregular stanza. *Umpasa* is an expression or request to God when the traditional ceremony takes place. (Drs. Richard Sinaga 2012: 33).

Umpasa were delivered by *Raja Hata* (a person who understand about *Batak Toba* culture) and close relatives who are fluent and rhythmic while showing their ability. Contents of *umpasa* are contained values *hagabeon* (happiness to have daughter and son), *hamoraon* (wealth), *hasangapon* (respected), and *saurmatua* (longevity and prosperity). Values that contained in *umpasa* are really important for the bride and groom to undergo their household and these five cultural values serve as a reference for acting in the life of *Batak Toba* tribe Richard Sinaga (2012:34-35). It can be concluded that *umpasa* is oral literature that must be inherited from the next generation. In addition, *Batak Toba* tribe believes prayers, wishes, desires will be granted if it is conveyed through *umpasa*.

2.4 Theories of Semiotic

The researcher found theories which will help the researcher to analyze the data:

2.4.1 Semiotics

Semiotic is a science that examines signs in human life, this means that everything present in our lives is seen as a signs, that something that must be given as a meaning (Hoed, 2011:3). According to Sobur (2013: 15) semiotic is a science or analysis method for examining sign. Signs are devices that we use in an effort to find a way in this world.

Based on some opinions of the experts above, it can conclude that semiotic is a science that examined and learned about signs as a means of communication in culture and life. And signs that exist in culture and life have meaning contained in it, and that meaning has become an agreement by people in culture and social life.

2.4.2 Ferdinand De Saussure Theory

Discussing the developing of semiotics until now there is the semiotic expert namely Ferdinand de Saussure which focuses more on linguistic semiotics. “If there is someone who deserves to be called the founder of modern linguistic he is a great scholar and figure from Swiss named Ferdinand De Saussure” a compliment from Jhon Lyons (Sobur 2013: 43 in Wibowo 2013: 20). Saussure is famous person and there is many person talked about a lot of his theory of signs. Although he never printed his thought in a book, but his students wrote his thought in note and made into an outline (Wibowo 2013: 20). Saussure’s introduces the important concepts of sign (Winfried Nöth, 1990: 60-63) :

- The two- sided sign “*signifiant* and *signifie*”: “*signifiant* (sound image)” is a material aspect of a sign, or aspect of an image about

sound (a kind of word or visual representation). While the “*signifie* (concept)” is a concept where the sound image is rested.

- *Langue* and *Parole*: “*Langue*” is a linguistic system language or as reference for language communication. “*Parole*” is opposed to speech or the application of “*langue*” in social life.
- synchrony and diachrony : “Synchrony” is analysis about a sign system at a given point of time, irrespective of its history. “Diachrony “is analysis about the evolution of sign system in it is historical development.

Saussure made the image of bilateral model or can be called the image of two – sided sign. The two sided-sign comprises of three terms, the sign and it is constituent of signifier and signified (Winfried Nöth 1990: 59).

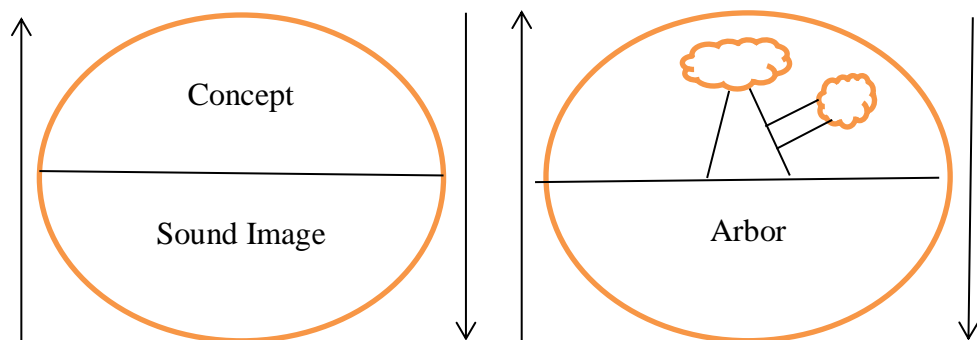


Figure 2.1: Two-Sided Sign Model Concept of Saussure (Winfried Nöth 1990: 60).

Figure 2.1 Represent Saussure’s model of the linguistic sign (left), with Saussure’s exemplification (right). These two sides within an ellipse which stands for the sign as a whole. An exemplification of the model shows the latin word

“*arbor*” as a sequence of sound image to the concept “tree”. The arrows indicate the “psychological association” between sound image (*signifiant*) and concept (*signifie*). Their directions refer to the processes of speech production and reception with speech circuit (Winfried Nöth 1990:59).

For the two-sided which constitute a signs as a term of *signifie* for (concept) and *signifiant* for (sound-image), Saussure sees the sign as a meeting between “form” that in someone cognition and “meaning” that is understood by human beings who use signs. Saussure uses the *signifiant* (signifier) the form of a sign and *signifie* (signified) for its meaning. Saussure and his followers Roland Barthes saw signs as something that is structured in human cognition. For Saussure *signifiant* (signifier) is not the sound of language in a concrete way, but it is an image of the sound of language. Like in our live, everything we see is a "form" that has a certain "meaning". The relationship between form and meaning is not personal, but social which is realized by agreement "(Hoed 2011: 3).

2.4.3 Roland Barthes Theory

Roland Barthes is a philosopher the most prominent literary critic and structuralist thinker and French semiologist who continue the semiology of Ferdinand de Saussure. He developed theory of Signifier and Signified became more dynamic. He is a figure who played a central role in structuralism in the 1960s and 1970s (Sobur 2004: 63 in Wibowo 2013: 21).

Barthes presented the concept of connotative and denotative as the key to his analysis. According to Barthes, denotative meaning is a true meaning that

people known for a word or object, connotative meaning is influenced by cultural interpretation and only be understood by society in a culture. For Barthes signs are not stop at its two constituent elements, namely Signifier and Signified. Further elaboration of the two elements of the Saussure model is done by Barthes into two levels of Signification. The first level is the relationship between the Signifier and the Signified it called denotative or primary system, after Barthes made primary system he develops primary system become secondary system or can be called as connotative. Elements in the second level are influenced by cultural interpretation, and can only be understood by a society with the same culture at a certain time (Wibowo 2013: 21).

Barthes made two order signification that developed from Saussure theories. He made the concept of E-R-C,:

1. E means “expression” being signifier
2. R means “relation”
3. C means “content” being signified

Barthes made E1-R1-C1 to find denotative meaning and E2-R2-C2 to find connotative meaning. And for connotative meaning there is the development of secondary system is in the direction of C. Means that E (expression) and the R (relation) of denotative meaning are same with connotative meaning, but the C (content) of connotative have different meaning from denotative meaning, it means that signs are not only have one meaning but have many meanings. (Hoed 2011: 13).

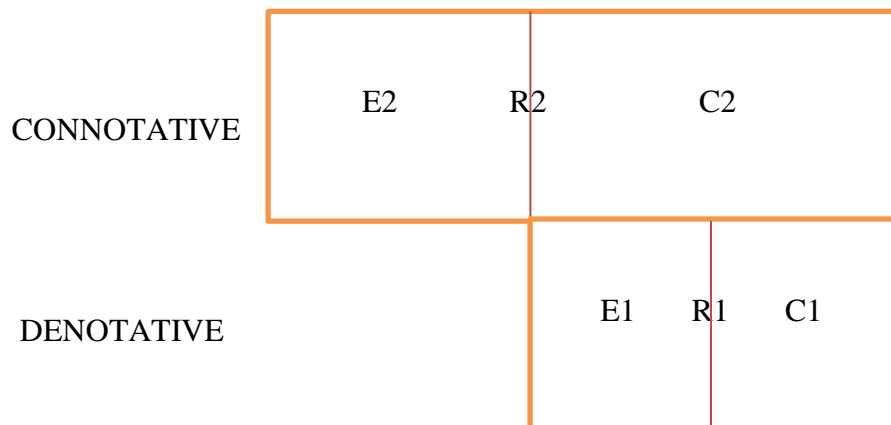


Figure 2.2: Two order signification Barthes

According to the figure above there is an example that explains E1-R1-C1 being E2-R2-C2.:



Figure 2.3: Picture of glass

Based on the image of glass above, the researcher would like to find denotative meaning and connotative contained in the glass using two order signification by Roland Barthes.

- Denotative: E1: Glass.

R1: Which holding by someone.

C1: as a container where we pour water and as a tool for us
to be able to drink water.

A glass held by someone above has a denotative meaning as a container when someone pours water and as a tool for drinking.

- Connotative: E2: Glass.

R2: Which holding by someone.

C2: as a tool to promote a party.

Connotative meaning of a glass held by someone above is not just an ordinary glass. Because there is one of the party name *PDI PERJUANGAN* in front of the glass. So the glass above is a promotional tool to promote *PDI PERJUANGAN* as a nominating party candidate.

To find denotative and connotative meanings of verbal and nonverbal sign in the *Batak Toba* wedding ceremony the researcher will use theory from Roland Barthes.

2.5 Verbal and Non verbal

According to Survey of communication study (2014)

- “Verbal communication” means communicating with words. This can be accomplished directly or indirectly. Many non-native speakers, while fluent in English, still experience communication problems. This is due to their lack of understanding the words in the context given. The cultural context, example high or low context, has an enormous impact on the message.
- Non-verbal communication” is enacted at an unconscious level, where we can communicate through multiple channels simultaneously. Nonverbal communication serves many functions to help us share meanings in our interactions. There are many types of nonverbal communication including kinesics, haptcs, appearance, objects, artifacts.

It concludes that verbal communication is an oral or written language communication where our meaning becomes easily understood, and nonverbal communication is communication which focuses on tone or body language than nonverbal help us to understand easily.

CHAPTER III

RESEARCH METHODOLOGY

In this research, the researcher would like to get the meaning of signs that found in the *Batak Toba* wedding ceremony by using some semiotic theories. The researcher divided this chapter into five parts: research approach, data types, data sources, data collection method and data analysis.

3.1 Research Approach

Research is a scientific activity that intends to explain the truth, research activities can be conducted in two ways, namely qualitative research and quantitative research (Soejono and Abdurrahman, 1997).

According Bryman and Bell (2007) stated that qualitative research is a research strategy that indicates the relationship between theory and research and usually emphasizes on how theories were generated. As a research strategy qualitative research is inductive, constructionist, and interpretive but qualitative researchers always don't subscribe to all three of these methods.

According to Matthews & Ross (2010) quantitative research methods are basically applied to the collection of data that is structured and which could be represented numerically. Generally quantitative data is collected when researcher has adopted the positivist epistemological approach and data is collected that can be scientifically analyzed.

Based on the method above, in this study used qualitative method. Because the researcher collected the data by watching video of *Batak Toba* wedding ceremony on Youtube, interviewed a person as Bataknese who know about *Batak Toba* traditional events.

3.2 Data Type

According to Kothari (2004), there are two types of data they are primary data and secondary data. Primary data which are collected for the first time, and happen to be original character, usually the data collected by observation method or interview some people. Secondary data which have already been collected by

someone else and already been passed through the statistical process. The data that the researcher used in this thesis are primary data and secondary data. For the primary data the researcher interviewed a person who understand about *Batak Toba* traditional events and active in follow traditional events. And for secondary data the researcher collected the picture of processions in the *Batak Toba* wedding ceremony from You tube that have published by someone, used an online dictionary of *Batak* language from internet, used some books related to the object that the researcher examined.

3.3 Data Source

In this research, the researcher used several sources to make their research more convincing

1. The researcher screen captured some pictures of processions in the *Batak Toba* wedding ceremony on Youtube at source (<https://www.youtube.com/watch?v=wFwKlIOis6s>) this video was divided into 3 parts. The duration of part 1 (1:13:27), the duration of part 2 (1:14:34) and the duration of part 3 (1:15:06). This video was published by Erick L Rumapea around six month ago. And the researcher was screen captured some pictures from the video in 05/05/2019.
2. The researcher interviewed a person as Bataknese and understand about *Batak Toba* traditional events and have experience in take a part as protocol in traditional events especially in wedding ceremony. The

researcher did interview to ask some questions related to the *Batak Toba* wedding ceremony in his house on 11/05/2019.

3. The researcher used an online *Batak* dictionary from google at source (<https://www.kamusbatak.com/>). The researcher used an Online *Batak* dictionary to translated *Batak Toba* language into Indonesia language and after that translated to English language.
4. The researcher read books related to the *Batak Toba* wedding ceremony, such as *Jambar Hata* created by T.M Sihombing(1989), *Perkawinan Adat Dlihan Natolu* created by Richard Sinaga(2012), *Umpasa, Umpama, dan ungkapan dalam bahasa Batak Toba* created by Richard Sinaga(2007).

3.4 Data Collection Method

In this research the researcher used qualitative data, where the researcher screen captured pictures of processions in *Batak Toba* wedding ceremony on Youtube, interviewed a person as Bataknese that understand about *Batak Toba* traditional events especially about *Batak Toba* wedding ceremony. After the researcher has screen captured some pictures of processions of *Batak Toba* wedding ceremony on Youtube and did interviewed, the researcher classified and analyze connotative meaning and denotative meaning in *Batak Toba* wedding ceremony.

3.5 Data analysis

In analyze the data the researcher divided three parts ways :

1. The researcher found signs that exist in *Batak Toba* wedding ceremony by screen captured pictures of some processions of *Batak Toba* wedding

ceremony on Youtube and wrote *umpasa* that used in *Batak Toba* wedding ceremony.

2. The researcher explained the verbal and nonverbal sign that exist in *Batak Toba* wedding. Verbal sign is *Umpasa* and nonverbal signs consist of *ulos hela, mandar hela, ulos pansamot, dengke si mudur-udur na di arsik, jambar juhut , boras si pir ni tondi* that were analyzed to get denotative and connotative meaning using Roland Barthes theory.
3. The researcher explained her complete conclusion related to the topic in order if researchers and other readers read her thesis they will understand about *Batak Toba* traditional events and give their intention to maintain the culture in social life.

CHAPTER IV

DATA ANALYSIS

So in this chapter the researcher will describe signs contained in *Batak Toba* wedding ceremony and explains the meaning that contained in signs. And researcher has divided signs into two parts, namely nonverbal and verbal signs will be examine and explain using the theory of Roland Barthes, namely Denotative and Connotative meaning.

4.1 Denotative and Connotative meaning in Verbal Signs

The analysis of verbal sign and nonverbal signs in *Batak Toba* wedding ceremony can be seen one by one as bellow:

- Verbal Sign : *Umpasa* (when giving *Ulos Hela* and *Mandar Hela*)

1. *Asom na di doloki dekke na di taoi* (parable)

mardomu do muse susuban tano (parable)

Sai anggiat ma tutu rokkap gabe hamu (content)

rokkap saur matua di rumah tangga mu na (content)

Translation:

The lime on the hill, fish in the lake (parable)

Reunited in the cauldron from the ground (parable)

Hopefully that you really matched and have a children (content)

And mate until grow old together in your household (content)

- Denotative: E1: *Umpasa*.

R1: When giving *Ulos Hela* and *Mandar Hela*.

C1: Traditional *pantun* from *Batak Toba* culture.

Denotative meaning of *umpasa* above is a traditional *pantun* from *Batak Toba* culture that was conveyed by the bride's parents to the bride and the groom when giving *ulos hela* and *mandar hela*.

- Connotative: E2: *Umpasa*.

R2: When giving *Ulos Hela* and *Mandar Hela*.

C2: Contained the meaning of *hagabeon* value and

saurnmatua value as prayers and wishes from bride's

parents.

Umpasa above is not just an ordinary traditional *pantun* from *Batak Toba* culture that conveyed by the bride's parents to the bride and the groom when giving *ulos hela* and *mandar hela*. But *umpasa* above has connotative meaning that contained *hagabeon* and *saurnmatua* value. *Hagabeon* value which in the sentence "*Sai anggiat ma tutu rokkap gabe hamu*" that has meaning the bride and the groom really matched and become *gabe* (have children in their family), and *saurnmatua* value which in the sentence "*rokkap saur matua di rumah tangga mu na*" which has they will grow old together. The value of *saurnmatua* and *hagabeon* were delivered through sentences of *umpasa* above as prayers and wishes from the bride's parents to the bride and the groom when giving *ulos hela* and *mandar hela* to the bride and the groom.

- Verbal sign (*Umpasa* when giving *ulos pansamot*)

1. *Andor halumpang togu-togu ni lombu, mamboan tu onan gambiri*

(parable)

Sai saur matua ma hamu pairing-iring pahompu, sahat tu namar nono sai

sahat tu marnini (content)

Translation:

A vine plant used as oxen puller, which brought to the candlenut market
(parable)

May you grow old together to lead your grandchildren until you have great
grandchild (content).

2. *Sahat-sahat ni solu sai sahatma tu bottean* (parable)

*Hupasahat hami ulos pansamot, asi roha ni Tuhan mandapot nauli do on
dohot mandapot na denggan* (content)

Translation:

The boat that arrived to the port (parable)

We give this *ulos pansamot*, may God be merciful so you will get the
beautiful and good thing (content)

- Denotative: E1: *Umpasa*.

R1: When giving *Ulos Pansamot*.

C1: Traditional *pantun* from *Batak Toba* Culture.

Denotative meaning of *umpasas* above are as traditional *pantun* from *Batak Toba* culture that were conveyed by the bride's parents to the bride and the groom when they giving *ulos pansamot*.

- Connotative: E2: *Umpasa*.

R2: When giving *Ulos Pansamot*.

C2: Contained *saurmatua* value and *hasangapon* value

As prayers and respect from bride's parents to the groom's parents.

Umpasas above are not an ordinary traditional *pantun* from *Batak Toba* culture. But has connotative meaning in it. Connotative meaning of *umpasas* above contained *saurmatua* and *hasangapon* value, for *saurmatua* value which in the sentence “*Sai saur matua ma hamu pairing-iring pahompu, sahat tu namar nono sai sahat tu marnini*” that has meaning groom's parents can grow old together in order they can lead their grandchildren until they have have great-grandchild. *Hasangapon* value which in the sentence “*Hupasahat hami ulos pansamot, asi roha ni Tuhan mandapot nauli do on dohot mandapot na denggan*” that has meaning bride's parents give *ulos pansamot* to the groom's parents as a *hagabeon*(respect) for the groom's parents in order the groom's parents will get beautiful and good thing in their life. *Hagabeon* and *saurmatua* value were delivered through sentences of *umpasa* as prayers and respect from the bride's parents to the groom's parents.

- Verbal Sign: *Umpasa* (When giving *Jambar Juhut*)

1. *Asa si titi ma sigompa golang-golang pangarahutna* (parable)

Tung songon I pe sipanganon na tu pa sai godang ma pinasuna(content)

Translation :

Plants that spread and wrapped around the tree (parable)

Every food that we served may blessing by God (content)

- Denotative: E1: *Umpasa*.

R1: When giving *Jambar Juhut*.

C1: Traditional *pantun* from *Batak Toba* culture.

Denotative meaning of *umpasa* above is traditional *pantun* from *Batak Toba* culture that were conveyed by the groom's parents to the bride's parents when giving *jambar juhut*.

- Connotative: E2: *Umpasa*.

R2: When giving *Jambar Juhut*.

C2: Contained *hasangapon* value as prayers and respect from

The groom's parents to the bride's parents.

Umpasa above is not an ordinary traditional *pantun* from *Batak Toba* culture, but has connotative meaning contained *hasangapon* value which in the sentence "*Tung songoni pe sipanganon na tu pa sai godang ma pinasuna*" that has

meaning the bride's parents can receive the food that provided by the groom's parents as a sign of respect because they have become *besan* and the bride's parents are always in God's blessing. *Hasangapon* value was delivered as respect

- Verbal Sign: *Umpasa* (When Giving *Dengke si mudur-udur na di arsik*)

1. *Tubuan lata tubuan singkoru di dolok ni Purbatua* (parable)

Sai tubuan anak ma hamu tubuan boru donganmu sarimatua (content)

Translation:

Grass plants that have seeded on mountain *Purbatua* (parable)

Hopefully you can have son and daughter who can accompany you until you

old (content)

- Denotative: E1: *Umpasa*

R1: When giving *dengke si mudur-udur*

C1: Traditional *pantun* from *Batak Toba* culture

Denotative meaning of *umpasa* above is as traditional *pantun* from *Batak Toba* culture that were conveyed when giving *dengke si mudur-udur na di arsik* by the bride's parents to the groom and the bride

- Connotative: E2: *Umpasa*.

R2: When giving *dengke si mudur-udur na di arsik*.

C2: Contained *hagabeon* value as prayer from the bride's

Parents to the bride and the groom.

Connotative meaning of *umpasa* above contained of *hagabeon* value which in the sentence “*Sai tubuan anak ma hamu tubuan boru donganmu sarimatua*” that has meaning that hopefully the bride and the groom have many daughters and sons who can accompany them until they old. *Hagabeon* value was delivered through sentences of *umpasa* above as prayer from the bride’s parents.

4.2 Connotative meaning and Denotative meaning in Nonverbal

Signs

- Nonverbal Sign: *Ulos Hela* and *Mandar Hella*

Ulos is one of the traditional weave fabric from *Batak Toba* culture, which was used by *Batak Toba* tribes from ancient times to warm their body, and now *Ulos* is using as a symbol of compassion, hence when giving *ulos* in general it is always accompanied by words in the form of blessing (*umpasa*). If the way and style a person who give *ulos* shows sincerely expression accompanied by words of blessing, plus if the recipient of the *ulos* can appreciate the words of blessing, surely the recipient of the *ulos* will feel warmth in their soul and their body.



Figure 4.2.1: *Ulos Hela* (<https://www.youtube.com/watch?v=wFwKlIOis6s>) the picture was screen captured in the video of part 3 on duration (17: 04 – 19: 05)

- Denotative: E1: *Ulos Hela*.

R1: Covering the bride and the groom.

C1: Traditional weave fabric from the *Batak* culture.

Denotative meaning of *ulos hela* is a traditional weave fabric from *Batak Toba* culture covering to the bride and the groom by bride's parents.

- Connotative: E2: *Ulos Hela*.

R2: Covering the bride and the groom.

C2: Traditional Weave from *Batak Toba* Tribe that has

Connotative meaning of *ulos hela* as approval sign and as a prayer from the bride's parents to groom and the bride.

Ulos Hela given by the bride's parents to the bride and the groom is not only ordinary traditional weave fabric. But has connotative meaning in it, connotative meaning of *ulos hela* which covering to the bride and the groom has meaning as a sign that the bride's parents have approved the groom as their *hela* (son-in-law), and as a sign prayer from the bride's parents in order they always live together in a warm and harmonious household.

- Nonverbal sign: *Mandar hela*

In *Batak Toba* wedding ceremony after the bride's parents gave *ulos hela* to the bride and the groom, the bride's parents give *mandar hela* only to the groom and put it on his shoulder. In general, *mandar hela* is just an ordinary sarong which is usually used by Muslim men to cover part of their body when going to the mosque. However, in *Batak Toba* wedding ceremony

mandar hela has a function as obligation for the groom as *hela*(son-in-law) of the bride's parents in order the groom should to take part in each customary event carried out by the clan of the bride. Because in every traditional events that held by the bride's clan, the groom will become a *parhobas* (servant) because his position is as *boru* in a traditional event that held by the bride's clan. *Mandar hela* must be wrapped around of his waist when he becomes "*parhobas*".



Figure 4.2.2: *Mandar Hela* (<https://www.youtube.com/watch?v=wFwKlIOis6s>)

and the picture screen captured in the video of part 3 on the duration (19:05 -

18:20).

- Denotative: E1: *Mandar Hela*.

R1: Put to the groom shoulder.

C1: Sarong.

In *Batak Toba* wedding ceremony after the bride's parents gave *ulos hela* to the bride and the groom, they give *mandar hela* only for the groom. Denotative meaning of *mandar hela* is an ordinary sarong just an ordinary sarong which is usually used by Muslim men to cover part of their body when going to the mosque.

- Connotative: E2: *Mandar Hela*.

R2: Put to the groom shoulder.

C2: Sarong that given by the bride's parents has meaning as obligation for the groom.

Connotative meaning of *mandar hela* is as the obligation of the groom as a *hela* (son in law) of the bride's parents. Which later the groom must attend each customary event that held by the clan from the bride and he will be called as *Parhobas* (servant) and as *parhobas* he must always bring *mandar hela* and he should wrap *mandar hela* in his waist.

- Nonverbal Sign: *Ulos Pansamot*



Figure 4.2.3: *Ulos Pansamot* (<https://www.youtube.com/watch?v=wFwKlIOis6s>)

and the picture was screen captured in the video of part3 on the duration (8:00 - 10:11)

- Denotative: E1: *Ulos Pansamot*.

R1: Covering groom's parents.

C1: Traditional weave fabric from *Batak Toba* culture.

Denotative meaning of *ulos pansamot* given by the bride's parents to the groom's parents by covering groom's parents is a weave fabric from the *Batak Toba* culture.

- Connotative: E2: *Ulos Pansamot*.

R2: Covering groom's parents.

C2: Traditional weave Fabric from *Batak Toba* culture

that has meanings as a respect and a hope from

bride's parents to groom's parents.

Ulos pansamot covering to the groom's parents by the bride's parents in the *Batak Toba* wedding ceremony has some connotative meanings. First of *ulos pansamot* in the *Batak Toba* wedding ceremony is a sign as a respect from the bride's parents to the groom's parents that they were officially become a *besan* (relationship between parents whose children are married). The second connotative meaning is a sign that their daughter has officially become a daughter-in-law for the groom's parents. And the bride's parents hope that groom's parents love their daughter like a biological child and live in harmony together like parents and children.

- Nonverbal Sign: *Jambar Juhut*.

jambar juhut is a farm animal that slaughtered as a dish in *Batak Toba* wedding ceremony, farm animals that made as *jambar juhut* can be pigs, cows, or oxen. Meat from farm animal that made as *jambar juhut* is not chopped. *Jambar juhut* is given by the groom's parents to the bride's parents as a respect and thanks for allow their daughters to marry with their son. The meat of farm animal that made as *jambar juhut* is not chopped because the meat will be distributed by bride parent's to their families who took part in the party.



Figure 4.2.4: *Jambar Juhut* (<https://www.youtube.com/watch?v=rruXJ581TwA>)

the video was screen captured in the video of part 3 on the duration (1:04:11).

- Denotative: E1: *Jambar Juhut*.

R1: Giving to bride's parents from groom's parents.

C1: A cow meat that boiled until cooked and the cow meal is cut into pieces according to the part of the cow's body.

The picture above is the procession of giving *jambar juhut*. Denotative meaning of *jambar juhut* above is a cow meat that slaughtered that given by groom's parent to bride's parents

- Connotative: E2: *Jambar Juhut*

R2: Giving to bride's parents from groom's parents.

C2: As a thankful to bride's Parents from groom's parents.

Connotative meaning of *jambar juhut* which is given by groom parent's to bride's parents as a sense of thankful. Because the bride's parents have already allowed their daughter to married with their son.

- Nonverbal Sign : *Dengke Si Mudur-udur na di Arsik*

Dengke (pronunciation: dengke) the meaning of *dengke* is fish, it called *na di arsik* because the fish is cooked with yellow seasoning (*arsik*) made from spices that are cooked fully without being cut and content of stomach of fish is discarded and replaced with vegetables of cassava leaves or long beans. And called as *mudur-udur* because fishes are put like swimming fishes on rice on plate, it conclude that the meaning of *dengke si mudur-udur na di arsik* in general is fishes that cooked with yellow seasoning and put like a swimming fishes on rice on plate. Almost in every *Batak Toba* traditional events served *dengke si mudur-udur na di arsik* and always served in an odd number, because *Batak Toba* tribe believes that the odd number is a contingency number. And *dengke si mudur-udur na di arsik* that usually was given to the bride and the groom, in an odd number of three tails, the meaning of three tails is a symbol that the bride and the groom can life together with their offspring.



Figure4.2.5: *Dengke si Mudur- Udur na di Arsik.*

(<https://www.youtube.com/watch?v=rruXJ581TwA>) the picture was screen captured in the video of part 3 on duration(1:04:56).

- Denotative: E1: *Dengke si Mudur-Udur na di Arsik*

R1: Giving to the bride and the groom from the bride's parents

C1: Fishes that put intact on rice in plate

like swimming fish and cooked with yellow seasoning
and fish given amount of 3 tails.

The picture above is procession giving *dengke si mudur-udur na di arsik.*

Denotative meaning of *dengke si mudur-udur na di arsik* , fishes that are put intact on rice in place like swimming fish and cooked with yellow seasoning. Fishes that are given amount 3 tails from the bride's parents to the groom and the bride.

- Connotative: E2: *Dengke si Mudur-Udur na di Arsik*

R2: Giving to the bride and the groom from bride's parents

C2: Fishes that have connotative meaning as a

prayer from the bride's parents to the bride and the groom and the number of fish describe the wishes of the bride's parents to them.

Dengke si Mudur-Udur has some connotative meanings such as. The first connotative meaning put intact like a swimming fish in a plate as prayer and hope from the bride's parents in order the bride and the groom always together like swimming fish they were always in one way, one purpose in build their household. *Batak Toba* people have always believes in supernatural powers of odd numbers. Number 1 is a symbol of unity and unity in all things, both in terms of strength, harmony and health. Number 3 is symbol that bride and groom can life together with their offspring. Number 5 is symbol as hope of the bride's parents so that their children in the future born perfectly in physically and mentally. And in *Batak Toba* traditional wedding ceremony *dengke si mudur-udur na di arsik* is usually given by the bride's parents to the bride and the groom are three tails. So the second connotative meaning from *dengke si mudur-udur na diarsik* that given amount three tails is as a hope and desire from the bride's parents to the bride and the groom, that they will have many children and live happily with their children.

- Nonverbal Sign: *Boras si pir ni Tondi*

Boras si pir ni tondi in general is rice, it called *si pir ni tondi* to have a strong soul so that the soul of the person who receives the sprinkles from

this rice can strong. And *boras si pir ni tondi* is a traditional tool used in wedding ceremony usually sprinkled on the head of the bride and the groom.



Figure4.2.6: *Boras si pir ni tondi*

(<https://www.youtube.com/watch?v=rruXJ581TwA>) and the picture were screen captured in the video of part 3 on the duration (11:07-09).

- Denotative: E1: *Boras si pir ni Tondi*.

R1: Sprinkle on the head of bride and groom by the brides

parents

C1: Rice

The picture above is procession of sprinkle *boras sipir ni tonidi*. Denotative meaning of *boras si pir ni tonidi* is a rice that sprinkle on the head of the bride and the groom by the bride's parents.

- Connotative: E2: *Boras si pir ni Tondi*

R2: Sprinkled on the head of the bride and the groom by
bride's parents

C2: Symbolize the strength and hope of the bride's parents
to bride and groom.

Connotative meaning of *Boras si pir ni tonidi* is rice that symbolizes the strength and tools to bless the bride and the groom. And hope from the bride's parents to bride and groom that they should strong and have spirit like *boras si pir ni tonidi* in building their household.

After the researcher has divided signs existed in the *Batak Toba* wedding ceremony into verbal and nonverbal sign. The researcher found the meaning of denotative meaning and connotative meaning of each sign, such as denotative meaning of *umpasa* which became a verbal sign in *Batak Toba* wedding ceremony. Denotative meaning of all *umpasas* that conveyed in *Batak Toba* wedding ceremony as traditional *pantun* from *Batak Toba* culture.

And *umpasas* were said when giving equipment such as *ulos hela*, *mandar hela*, *ulos pansamot*, *jambar juhut*, *dengke si mudur-naur na di arsik* and *boras si pir ni tondi*. After the researcher has obtained denotative meaning of *umpasa*, she found the meaning of denotative meaning of equipment as nonverbal signs there are:

- First *ulos hela* which is covered to the bride and groom by bride's parents. Has denotative meaning as traditional woven fabric from Batak Toba.
- Second *mandar hela* denotative meaning of *mandar hela* that given by bride's parents only for groom is only ordinary that usually used by moslem men to cover part of their body.
- Third *ulos pansamot* given by the bride's parents to groom's parents has denotative meaning as traditional woven fabric from *batak toba*
- Fourth *Jambar juhut* that given by groom's parents to bride's parents has denotative meaning as cow meat that cut according to the part of cow body.
- Fifth *dengke si mudur-udur na di arsik* that given by bride's parents to the bride and groom has denotative meaning as a fish that cooked with yellow seasoning(*arsik*). *Arsik* is a traditional seasoning from *Batak Toba*. So *Dengke si mudur-udur na di arsik* is one of the traditional foods from *Batak Toba*. And *dengke si mudur-udur na di arsik* is a fish that gave with odd number.
- Sixth *boras si pir ni tondi* given by bride's parents to groom and bride has denotative meaning as an ordinary rice which is sprinkled on the head of bride and groom.

Verbal and nonverbal should be given together in order what will be conveyed can be conveyed perfectly. Hence connotative meaning of verbal and nonverbal signs in *Batak Toba* wedding ceremony, have similarities as prayer, hope, desires that conveyed and given to the bride and groom from their parents, in order that they can build harmonious household, their household is always protected by God, they are always in one goal, and they have many children who will accompany them until they are old. Beside that connotative meaning of verbal and nonverbal signs is also expressed and given alternately by each parent of bride and groom, as a prayer, respect, and strengthen family relations between them as *besan* (relationship between parents whose children are married).

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher would like to give the conclusion about the study and the suggestion to the next researcher.

5.1 Conclusion

Every community certainly has their own traditions in carrying wedding ceremony especially wedding ceremony in *Batak Toba* culture. The *Batak Toba* wedding ceremony is traditional event that inherited from ancestor and in this ceremony used many signs in form of utterance and instrumental object give to the bride and the groom that have very important meanings and functions for them. Hence researcher divides signs into two parts, namely verbal and nonverbal signs. In *Batak Toba* wedding ceremony there are six nonverbal signs such as *ulos hela* , *mandar hela*, *ulos pansamot*, *dengke si mudur-undur na di arsik* ,*jambar juhut*, *boras si pir ni tondi*.

And verbal sign is *umpasa*. In accordance with the problems in the study of signs in the *Batak Toba* wedding ceremony, it can be concluded that, the shape

of signs in *Batak Toba* wedding ceremony was explained based on the theory of Roland Barthes namely denotative and connotative.

5.2 Suggestion

Wedding ceremony in the *Batak Toba* tribe is a series of ceremonies exist the greatness and important thing for *Batak Toba* tribe from generation to generation. But the development and progress of the times which more advance make the meanings of *Batak Toba* wedding ceremony has become blurred and possibly lost. So the researcher conducted her research in order to introduce *Batak Toba* culture to anyone who read her research.

For other researchers who will later read her research, the researcher hopes that other researchers make deep research about *Batak Toba* traditional events or make research on other culture in Indonesia. So every series in traditional events that exist in every Indonesian culture remain known, guarded, preserved and will not become extinct.

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INTERVIEW

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Tanggal	Catatan	Paraf
12/maret/2019	Mendiskusikan judul dan menetapkan judul	RL
21/maret/2019	Mengumpulkan Bab I	RL
28/maret/2019	Membahas Bab I dan mengumpulkan Bab II	RL
04/April/2019	Mengumpulkan revisi Bab I dan membahas Bab III	RL
10/April/2019	Mengumpulkan revisi Bab II dan mengumpulkan bab II	RL
19/April/2019	Membahas revisi Bab II dan Bab III	RL
30/April/2019	Mengumpulkan revisi Bab I-III mengumpulkan Bab IV	RL
08/Mei/2019	Membahas Bab IV dan mengumpulkan Bab V	RL
14/Mei/2019	Mengumpulkan Bab V	RL
21/Mei/2019	Membahas Bab V	RL
29/Mei/2019	Mengumpulkan keseluruhan skripsi dan membahasnya	RL
06/Juni/2019	Membahas revisi Bab V	RL
19/Juni/2019	Tinjauan keseluruhan skripsi dan penyusunan PPT	RL
01/Julii/2019	Persetujuan skripsi	P

Mengetahui,
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