

**FUNERAL CEREMONY OF *CINA BENTENG* IN
TANGERANG: A SEMIOTIC ANALYSIS**

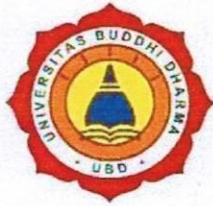
Presented as a partial fulfillment of the requirement for the Undergraduate

Program

BELLA THALIA WELIANA

20170600005

**ENGLISH DEPARTMENT
FACULTY OF SOCIAL SCIENCES AND HUMANITIES
BUDDHI DHARMA UNIVERSITY
TANGERANG
2021**



FINAL PROJECT PROPOSAL

Final Project Title : **Funeral Ceremony of *Cina Benteng* in
Tangerang: A Semiotic Analysis**

Name : Bella Thalia Weliana

Student Number : 20170600005

Faculty : Social Sciences and Humanities

Study Program : English Literature

The Final Project has been approved to be examined as a partial fulfillment of the requirement for the Undergraduate Program.

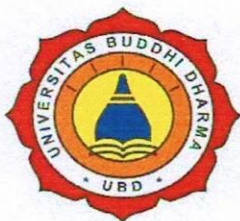
Tangerang, August 16th 2021

Advisor

Dr. Lilie Suratminto, M.A.
NIDN : 8875430017

Head of Department

Riris Mutiara P Simamora, S.Pd, M.Hum
NIDN : 0427068703



RECOMMENDATION FOR THE ELIGIBILITY OF
THESIS EXAMINATION

The Undersigned

Name : Dr. Lilie Suratminto, M.A.

Position : Advisor

Certify

Name : Bella Thalia Weliana

Student Number : 20170600005

Faculty : Social Sciences and Humanities

Study Program : English Literature

Title of Final Project : **Funeral Ceremony of *Cina Benteng* in
Tangerang: A Semiotic Analysis**

It has been eligible to take the final project examination.

Tangerang, August 16th 2021

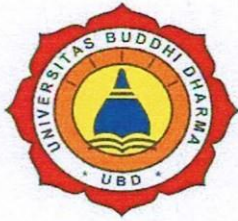
Advisor

Dr. Lilie Suratminto, M.A.
NIDN : 8875430017

Head of Department

Riris Mutiara P Simamora, S.Pd. M.Hum
NIDN : 0427068703

THE BOARD OF EXAMINERS



Name : Bella Thalia Weliana
Student Number : 20170600005
Faculty : Social Sciences and Humanities
Study Program : English Literature
Title of Final Project : **Funeral Ceremony of Cina Benteng in Tangerang:
A Semiotic Analysis**

This Final Project has been examined by the board of examiners on August 24th
2021

Name of Examiners

1. Examiner I : Hot Saut Halomoan S.Pd., M. Hum
NIDN: 0320046101
2. Chair : Adrallisman S.S., M.Hum
NIDN: 0427117501
3. Examiner II : Irpan Ali Rahman S.S., M. Pd.
NIDN: 0405027807

Acknowledged by,

Dr. Silie Supriyanto, M.A.
NIDN: 8875430017

STATEMENT OF FINAL PROJECT AUTHENTICITY

I herewith declare that this final project is my own writing and did not use any scholarly ideas, any unnamed sources, or work from others. And I hereby, on my knowledge and belief, this study does not contain any unreferenced and uncited materials whether published or written by another person. This includes any thoughts taken over directly or indirectly from printed books and articles as well as all kinds of online material. It also includes my own translations from sources in a different language.

The work contained in this study has not been previously submitted for examination.

I also agree that this study may be tested for plagiarized content using the plagiarism software. I am aware that failure to comply with the rules of good scientific practice has grave consequences and may result in expulsion from the programme.

Tangerang, 16th August 2021



Bella Thalia Weliana

20170600005

ACKNOWLEDGEMENTS

Praise be upon God, the writer would like to express self-gratitude to The One Almighty God, for all the blessings, strength, and the smoothness in completing this project.

During the process of accomplishing this project entitled “*Funeral Ceremony of Cina Benteng in Tangerang: A Semiotic Analysis*” as one of requirements in completing the study at the Faculty of Social Sciences and Humanities at Buddhi Dharma University, Tangerang, the writer owes many persons. The writer would like to extend her sincere gratitude to:

1. Dr. Sofian Sugioko, M.M., CPMA., Rector of Buddhi Dharma University, Tangerang, for granting the writer the opportunity to study and write her thesis.
2. Dr. Lilie Suratminto, M.A., Dean of the Faculty of Social Sciences and Humanities, Buddhi Dharma University, Tangerang. He is also the writer’s beloved advisor, thanks for every criticism and suggestions while guiding the writer to accomplishing this project.
3. Iwan, S.Pd., MM, M.Pd., Vice Dean of the Faculty of Social Sciences and Humanities, Buddhi Dharma University, Tangerang.
4. All lecturers from the Faculty of Social Sciences and Humanities, who have shared the knowledge and experiences during the study in Buddhi Dharma University, Tangerang.

5. Oey Tjin Eng as *Cina Benteng* Cultural Practitioner, Denny Fernando Alphin as a part of *Cide Kode Benteng 2020*, Yanto as a *Tho Kong*. Thanks for all the information and time for completing this project.
6. Her everlasting love, her late papi, Welin Suciarta Gautama, and her mami, Linna. Thanks for all the love, affections, support, endless prayer and sacrifice, and so that the writer can survive until now.
7. Her steady lover, Yacob Diori Simanjuntak, for his patience, time, love, care and guidance which are given to guide the writer into a better life, also to fight the struggle of the hard times and enjoy every change in life.
8. Rossa Daramesty and Verencia Mercy (Oreo Team) as the best friendship ever, support system, and her happiness.
9. Ardi Irawan, Bidara Deo Pink, Cindy Mulyadewi, Dhamma Joti, Imanuel Vincent Kusuma, Matheus Pelly Oktario, Rianda Septu Prawiro, Sanrio Mikhael Nainggolan and Yosefin Arwinda Devi as people who helped and gave encouragement while doing this final project and appreciate every little thing she got.
10. Andrew Joshua Kasmita, Andreas Joris, Angel Iskandar, Maria Sisilia, Mariya Regina Siregar, Septhania Sinaga, and Vannessa, for bringing the joy and fun atmosphere in the class for these three years.

ABSTRAK

Interpretasi merupakan cara manusia untuk melihat, menganalisis, dan memperoleh informasi suatu objek. Manusia dapat mengartikan suatu objek dengan cara yang berbeda dengan arti harfiahnya atau melihat sesuatu dalam pengaruh budayanya. Menganalisis suatu objek tertentu melalui semiotik dapat membantu kita untuk memahami makna dari suatu benda. Penelitian ini menggunakan teori Roland Barthes tentang denotasi, konotasi, dan mitos. Data-data diperoleh dari upacara pemakaman Cina Benteng di Tangerang dalam bentuk tanda seperti tanda verbal (mantra) dan tanda nonverbal (atribut). Makna-makna denotatif diperoleh dengan menggunakan kamus Oxford: *Advanced Learner's Dictionary* edisi ke-9. Sementara itu, makna-makna konotatif dan mitos-mitos dianalisis melalui upacara pemakaman Cina Benteng sebagai relasi (R). Dari hasil penelitian menunjukkan bahwa terdapat 74 tanda dalam upacara pemakaman Cina Benteng di Tangerang, 4 tanda verbal dan 70 tanda nonverbal. 4 tanda verbal merupakan mantra dalam upacara penebaran daun teh, *Jib Bok*, *Lo Kong*, dan *Ngo Kok*. 70 tanda nonverbal dapat dibagi atas 6 bagian yaitu atribut nonspesifik upacara (10 randa), pra-*Jib Bok* (11 tanda), *Jib Bok* (9 tanda), meja abu (28 tanda), *Cut Soa* (7 tanda), dan *Jib Gong* (5 tanda). Dalam penelitian ini menunjukkan bahwa tidak semua atribut mengandung mitos, hanya terdapat 6 mitos yang ditemukan.

Kata Kunci: *Cina Benteng, pemakaman, semiotik, Roland Barthes*

ABSTRACT

Interpretation is how humans see, analyze, and get the information through an object. Humans interpret objects in different ways since there is a meaning found in a dictionary or see the things through the cultural view. Analyzing a particular object through semiotic would assist people to understand the meaning of the object itself. This study utilizes Roland Barthes' theory of denotation, connotation, and myth. The data was taken from the funeral ceremony of *Cina Benteng* in Tangerang in the form of signs such as verbal sign (mantra) and nonverbal sign (attribute). The denotative meaning was gathered by using Oxford: Advanced Learner's Dictionary 9th edition. Meanwhile, connotative meaning and myth are analyzed through the funeral ceremony of *Cina Benteng* as a relation (R). The result of this study is that there are 74 signs in the funeral ceremony of *Cina Benteng* in Tangerang, 4 verbal signs and 70 nonverbal signs. 4 verbal signs are in the form of mantra in scattering tea leaves, *Jib Bok*, *Lo Kong* and *Ngo Kok*. 70 nonverbal signs also divided into 6 part such as Non-ceremonial specific attributes (10 signs), before *Jib Bok* (11 signs), *Jib Bok* (9 signs), on the altar (28 signs), *Cut Soa* (7 signs), and *Jib Gong* (5 signs). The result indicates that not all of the attributes are containing the myths, there are only 6 myths found.

Keywords: *Cina Benteng, funeral, semiotic, Roland Barthes.*

TABLE OF CONTENTS

FINAL PROJECT PROPOSAL	i
RECOMMENDATION FOR THE ELIGIBILITY OF THESIS EXAMINATION	ii
THE BOARD OF EXAMINERS	iii
STATEMENT OF FINAL PROJECT AUTHENTICITY	iv
ACKNOWLEDGEMENTS	v
ABSTRAK	vii
ABSTRACT	viii
TABLE OF CONTENTS	ix
TABLE OF TABLES	xi
TABLE OF IMAGES	xii
TABLE OF APPENDICES	xv
CHAPTER I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Statement of Problem	5
1.3 Research Questions	5
1.4 Goal and Function	5
1.4.1 Goals	6
1.4.2 Functions	6
1.5 Scope and Limitation.....	6
1.6 Conceptual Framework	7
CHAPTER II PREVIOUS STUDIES AND THEORETICAL REVIEW	8
2.1 Previous Studies	8
2.2 Theoretical Review.....	10
2.2.1 Semiotic	10
2.2.1.1 Definition of Semiotic	10
2.2.1.2 Charles Sanders Pierce Theory (Piercean).....	11
2.2.1.3 Ferdinand de Saussure Theory (Saussurean).....	12
2.2.2 The Order of Signification	13
2.2.3 Semiology on Roland Barthes' Myth System	14
2.2.4 <i>Cina Benteng</i>	17
2.2.4.1 <i>Cina Benteng</i> Definition.....	17

2.2.4.2	<i>Cina Benteng</i> History	19
2.2.4.3	Funeral Ceremony	20
2.2.4.4	Mourning Ritual of the Funeral Ceremony	22
2.2.4.4.1	Jib Bok (Entering the Casket)	24
2.2.4.4.2	Mai Song (Last Day).....	26
2.2.4.4.3	Chut Shoa.....	27
2.2.4.4.4	Jib Gong.....	28
2.2.4.4.5	Mourning Period	29
CHAPTER III RESEARCH METHODOLOGY		31
3.1	Research Approach.....	31
3.2	Data Type	31
3.3	Data Source	32
3.4	Data Corpus	32
3.5	Data Collection Method	32
3.6	Data Analysis.....	32
CHAPTER IV ANALYSIS OF THE FUNERAL CEREMONY'S SIGNS OF CINA BENTENG.....		34
3.1	Signs in Funeral Ceremony	34
3.1.1	Verbal Signs in Funeral Ceremony of <i>Cina Benteng</i>	34
3.1.2	Non-Verbal Signs in Funeral Ceremony of <i>Cina Benteng</i>	36
3.2	Data Analysis.....	39
3.2.1	Denotation and Connotation	40
3.2.2	Myth.....	69
CHAPTER V CONCLUSION AND SUGGESTION		71
5.1	Conclusion.....	71
5.2	Suggestion	72
REFERENCES.....		74
IMAGES REFERENCES.....		78
CURRICULUM VITAE.....		81
APPENDIX		82

TABLE OF TABLES

Table 4.1 A non-ceremonial specific attributes.....	40
Table 4.2 Before Jib Bok Attributes.....	44
Table 4.3 Jib Bok Attributes.....	48
Table 4.4 Attributes on the Altar.....	52
Table 4.5 Cut Soa Attributes	64
Table 4.6 Jib Gong Attributes	67

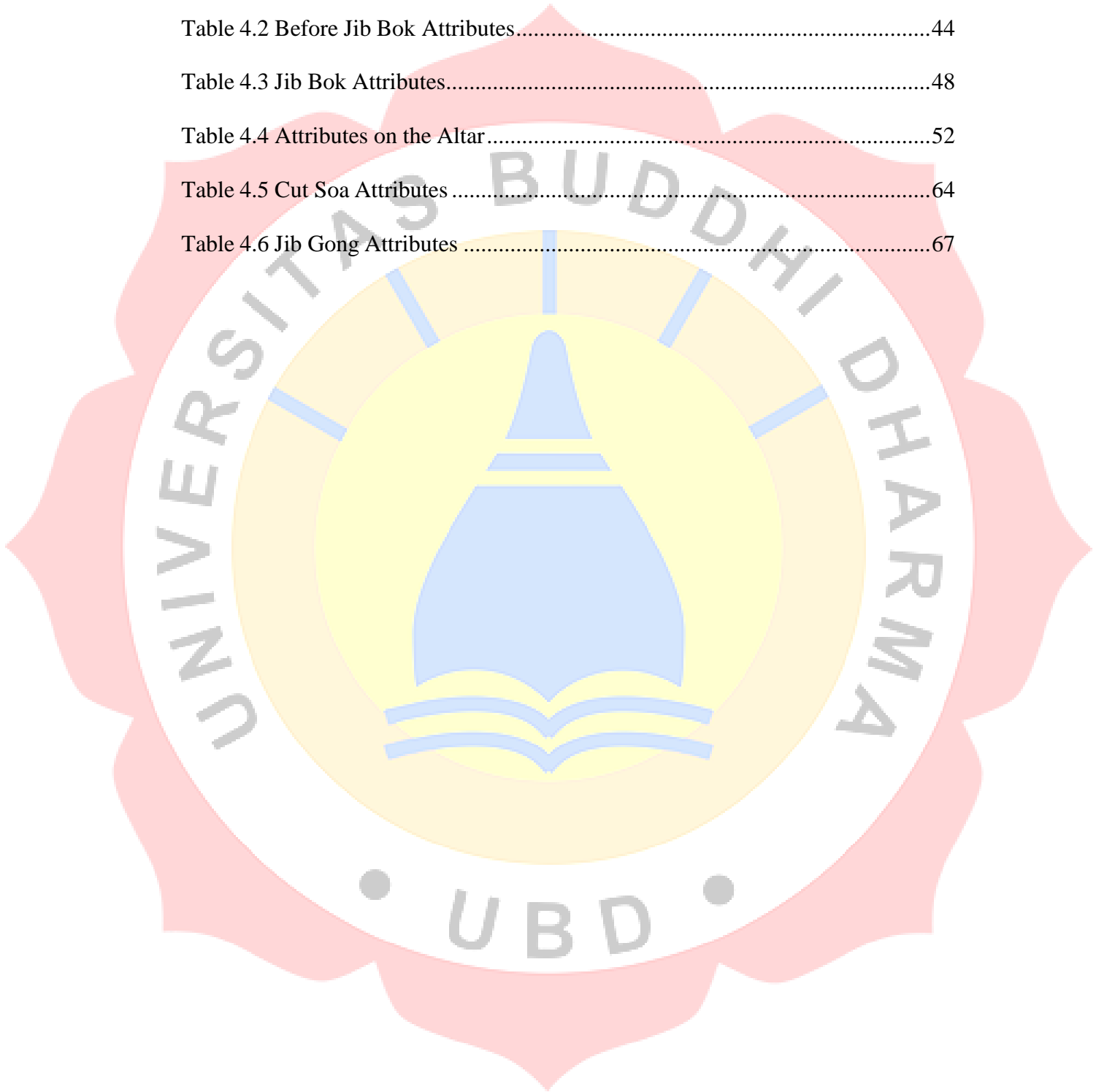


TABLE OF IMAGES

Image 4.1 <i>Gin Coa</i>	40
Image 4.2 White Line X / \	40
Image 4.3 <i>Toa ha</i>	42
Image 4.4 <i>Hio</i>	42
Image 4.5 <i>Hio lou</i>	42
Image 4.6 Candle	43
Image 4.7 <i>Lengcu</i>	43
Image 4.8 <i>Pat In</i>	43
Image 4.9 <i>Tang Teng</i>	44
Image 4.10 <i>Poa Poan</i>	44
Image 4.11 <i>Gin coa</i>	45
Image 4.12 Terracotta bowl	45
Image 4.13 <i>Hio lou</i>	45
Image 4.14 <i>Hio</i>	46
Image 4.15 Rice	46
Image 4.16 Egg	46
Image 4.17 Flower	47
Image 4.18 White wine	47
Image 4.19 Casket.....	48
Image 4.20 Coin	48
Image 4.21 Tea.....	48
Image 4.22 Pearl.....	49
Image 4.23 <i>Gin coa</i>	50

Image 4.24 Cologne	50
Image 4.25 <i>Tang teng</i>	50
Image 4.26 Nail.....	51
Image 4.27 Hammer.....	51
Image 4.28 Ribbon	51
Image 4.29 Photo of the deceased person.....	52
Image 4.30 <i>Samseng Babi</i>	52
Image 4.31 <i>Samseng Ikan Bandeng</i>	54
Image 4.32 <i>Samseng Ayam</i>	55
Image 4.33 Sugarcane	56
Image 4.34 Watermelon	56
Image 4.35 Pomelo.....	57
Image 4.36 Banana.....	57
Image 4.37 Pineapple	58
Image 4.38 <i>Te Liau</i>	58
Image 4.39 White wine	58
Image 4.40 Rice	59
Image 4.41 Side Dish	59
Image 4.42 Cabbage.....	59
Image 4.43 Tofu	60
Image 4.44 <i>Bok Ji</i>	60
Image 4.45 <i>Kwa Cai</i>	60
Image 4.46 <i>Soun Putih</i>	60
Image 4.47 <i>Kim Can</i>	61

Image 4.48 <i>Kueh Maco</i>	61
Image 4.49 <i>Kueh Mangkok</i>	61
Image 4.50 <i>Kueh Kosang-kosang</i>	62
Image 4.51 <i>Kueh Buntau</i> (male)	62
Image 4.52 <i>Kueh Buntau</i> (female)	62
Image 4.53 <i>Kueh</i>	62
Image 4.54 Apple	63
Image 4.55 Pear	63
Image 4.56 Orange	63
Image 4.57 <i>Ngo Tai</i> clothes	64
Image 4.58 Watermelon	64
Image 4.59 <i>Gin coa</i>	65
Image 4.60 <i>Teng</i>	65
Image 4.61 <i>Hio lou</i>	66
Image 4.62 Photo of the deceased person	66
Image 4.63 <i>Hio</i>	66
Image 4.64 Coin	67
Image 4.65 Seed	67
Image 4.66 Coconut	68
Image 4.67 Brown sugar	68
Figure 1.1 Conceptual Framework Diagram	7
Figure 2.1 Connotation and Metalanguage Secondary System	16
Figure 2.2 Myth System – Mythologies	17

TABLE OF APPENDICES

Appendix 1. Oey Tjin Eng (<i>Cina Benteng</i> Cultural Practitioner) Interview	81
Appendix 2. Denny Fernando Alphin (Kode Benteng 2020) Interview.....	84
Appendix 3. Documentation with Oey Tjin Eng (<i>Cina Benteng</i> Cultural Practitioner).....	933



CHAPTER I

INTRODUCTION

1.1 Background of the Study

Indonesia is a nation with various cultures and customs. People in Indonesia use *Bhinneka Tunggal Ika (Berbeda-beda tapi tetap satu)* as their motto which means Unity in Diversity (Rachmawati *et al.*, 2014:319). They have many differences such as tribe, ethnic, language, and religion. Besides that, Indonesia is also known as a rich natural wealth nation.

One thing people have to understand is that Indonesia has been through many acculturation processes with many exotic cultures (Vickers, 2005:2). India with Hinduism and Buddhism and Europe with modern concepts, they indirectly influenced Indonesian culture and fortunately Indonesia could adapt with all those exotic cultures into their daily habits. Indonesian cultures and customs are hereditary inheritance from ancestors that must be preserved. Marriage and funerals are a few examples from many traditions.

Historically, Indonesia as a nation, has a rich heritage from Chinese community. It can be surely said that Chinese community has taken important roles since Indonesia was in the period of kingdom, colonialism, old order, new order, and post new order even until now. They have been socially assimilated with the indigenous people of Indonesia. In general, individuals from the Chinese community work as farmers and traders as their profession and not a few of them marry the indigenous people (Chee-Beng, 2013:346-347).

The proliferation of Chinese communities in Indonesia, especially in Banten, occurred in Tangerang which were colonized by the Dutch East Indies. According to *Tina Layang Parahyang*, this occurrence began in 1407 as the group of Tjen Tjie Lung, also known as Halung, arrived but stranded in the mouth of Cisadane River which was then named as “Teluk Naga”. The group had no choice but to settle there with the indigenous people. They were given land by Sultan Anggalarang, a leader of Banten at that time, for them to settle (Thresnawaty S., 2015:53). The growth of Chinese communities in Batavia (now Jakarta) at that time has reached its peak in economy and population which raised suspicion of treasoning by the General Governor Valckenier, Dutch East Indies leader of Batavia, and put a verdict to hunt suspicious Chinese individuals. This decision was not taken lightly by the Chinese community in Batavia and resulted in their rebellion against the Dutch East Indies authorities. As retaliation, Kemasang (1982:68) stated that General Governor Valckenier massacred 10.000 people from Chinese ethnics in 1740. Survivors of this massacre were forced to leave Batavia and many of those survivors fled to Tangerang. This particular Chinese community in Tangerang is called *Cina Benteng*.

Cina Benteng was the common calling to Chinese descendants in Tangerang. The name itself was referencing a fortress (“*benteng*” in Bahasa Indonesia) that was built on the Cisadane riverside (Arif, 2014:58). *Cina Benteng* was also used to identify the personal identity of “Chinese descendant” to differentiate them from other races in Tangerang. This identification was not only referring to biological differences but also in cultural differences (Arif, 2014:60).

The Chinese community, in this case *Cina Benteng*, was considered an outlander who must adjust their customs to suit and adapt to the new social environment. This particular custom can be seen in *Cio Tao* (Suratminto, 2019:638). *Cio Tao* is a pre-marriage ceremony, signifying an individual had reached adulthood, which couples had to participate in to be eligible for marriage and for indigenous individuals to be accepted in a family in *Cina Benteng* (Gunawan, 2014:14). In contrast to a joyful ceremony as *Cio Tao*, *Cina Benteng* culture also has their own tradition on grief which writers took interest to analyze in this study.

Funeral ceremony is the one of many *Cina Benteng* cultural ceremonies that revolves around paying respect to the deceased family member. In this case, the other family members expressed homage to their deceased family and kept the relationship with the deceased family through rituals (Basuki, 2018:1). This cultural ceremony consisted of a series of ceremonies which lasted up to 3 years from the first day a person died. In every series of ceremonies, there are various signs that contain a cultural significance which the writer is interested to analyze in this study.

In semiotic, people study signs, how these signs work, and how to interpret the meaning of signs itself. Semiotic has two different theories; Pragmatist (Charles Sanders Pierce) which divides semiotic into syntaxis semiotics, semantic semiotics, and pragmatic semiotics; Structuralist (Ferdinand de Saussure) which is well known with signifier and signified (Solomon, 2010:276). Then there is one successor of Structuralism, Roland Barthes, who also put his own thoughts and applied it to Structuralism.

Not all signs are verbal, signs are also a communicative system which not only work orally or in a written form (Gottlieb, 2018:50). Every sign which can be interpreted by sight sensory is called non-verbal signs. Roland Barthes' semiology can be applied in a study that discusses the symbolic interaction of verbal and nonverbal signs (Bouzida, 2014:1004). Mantras in the funeral ceremony of *Cina Benteng* are the form of verbal signs. On the other hand, attributes in the funeral ceremony of *Cina Benteng* are in the form of nonverbal signs.

Barthes used the theory of signifier and signified and developed it into denotation (the first order of signification) and connotation (the second order of signification) theory (Christensen, 2010:16). This is one of the structural concepts where Barthes sees signifier as expression (E) and signified as content (C) which are connected with relation (R). This concept developed meanings and established it into a complex meaning. Human relation also generated the levels of meanings. The primary system which includes signifier, signified, and sign would become a new form on the secondary system which are form, concept and signification which are also called as myth system.

The theory myth system from Roland Barthes will be used to interpret the attributes in the funeral ceremony of *Cina Benteng*. Barthes' semiology is suitable to be applied to this study, because the myth system he developed is to analyze cultural phenomena. Therefore, the writer chose Barthes' semiology as analytic tools in interpreting the meaning of various non-verbal signs in the funeral ceremony of *Cina Benteng* in Tangerang as objects to be studied.

1.2 Statement of Problem

Generally, individuals in a society interpret particular objects in different ways. Different cultures interpret objects in their own system of beliefs. Common people also see an object and interpret it according to its definition found in a dictionary. Meanwhile, in a certain occasion such as in a particular cultural ceremony people would see and interpret things in a specific cultural manner. A casket in a funeral ceremony of *Cina Benteng*, in this case can be used as a parable. In a cultural view, the amount of ribbons representing the number of generations of the late person had. On the other hand, common people would interpret the ribbon as a meaningless decoration.

1.3 Research Questions

Concerning the background of the study, the statements of the problem are formulated as follows:

1. What are the various verbal and nonverbal signs found at the funeral ceremony of *Cina Benteng* in Tangerang?
2. What are the meanings of denotation, connotation, and myth in various nonverbal signs at the funeral ceremony of *Cina Benteng* in Tangerang?

1.4 Goal and Function

Through this study, the writer hopes this research can enrich the knowledge of Semiotic, especially about Denotation, Connotation, and Myth.

1.4.1 Goals

1. To analyze the verbal and nonverbal signs in the funeral ceremony of *Cina Benteng* in Tangerang.
2. To analyze the meaning of denotation, connotation, and myth in various nonverbal signs in the funeral ceremony of *Cina Benteng* in Tangerang.

1.4.2 Functions

Theoretically, functions of this study are to learn and understand semiotic study through the case, giving information in the form of knowledge for readers about Semiotic, in particular for Barthes' theory which can be applied to analyze the cultural heritage, the various attributes in the funeral ceremony of *Cina Benteng* in Tangerang, especially to analyze Denotation, Connotation, and Myth.

This study can be useful for lecturers and students in any Universities, especially for Buddhi Dharma University. The lecturers and students will be able to carry out further study regarding Denotation, Connotation, and Myth in Semiotic class or any other classes in the English department. By reading this study, common people or the *Cina Benteng* community would know every meaning or interpretations of the various attributes in the funeral ceremony itself.

1.5 Scope and Limitation

For all those the formulation of the problem above, the writer has adjusted the scope and limitation for this study. The scope of this study is Linguistic Study on Semiotic by applying interview data. The limitation of this study is Denotation, Connotation, and Myth meaning of various objects at the funeral ceremony of *Cina Benteng* in Tangerang.

1.6 Conceptual Framework

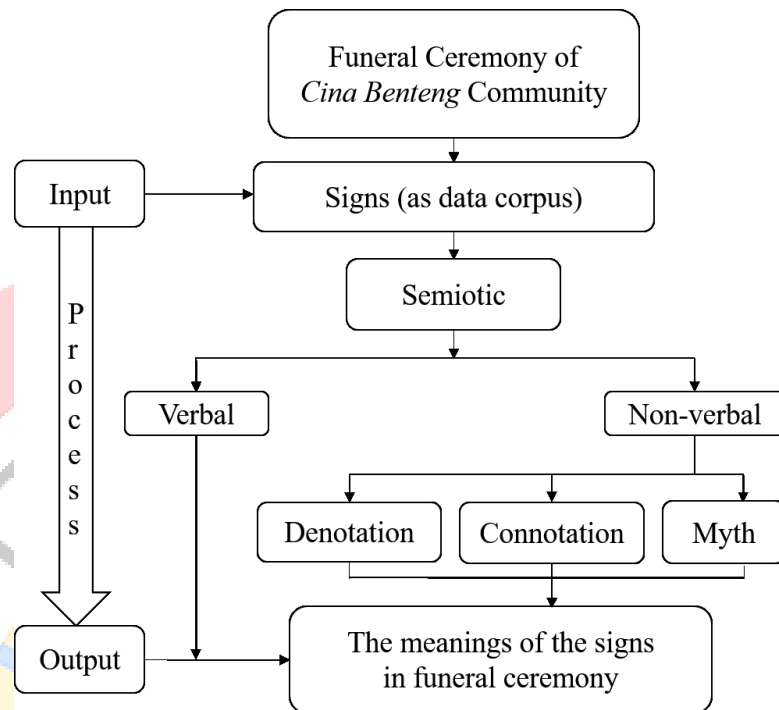


Figure 1.1 Conceptual Framework Diagram

The conceptual framework shows that the writer used the *Cina Benteng* funeral ceremony, particularly the signs as objects to be analyzed. In this funeral ceremony there are some usages of mantra which contain a verbal language, but the writer chooses the attributes which contain a non-verbal language as object to be analyzed. All those things related to cultural heritage can be analyzed semiotically. The writer applied Roland Barthes' theory (Denotation, Connotation, and Myth) to analyze the various attributes of the funeral ceremony itself. Eventually, the analysis will bring out every meaning of those attributes which is the final result.

CHAPTER II

PREVIOUS STUDIES AND THEORETICAL REVIEW

2.1 Previous Studies

There have been many studies conducted in semiotic, one of which was a study by Siti Syifa Fauziah (2019) from Universitas Islam Negeri titled “*Upacara Kematian dan Budaya Berkabung di Kalangan Masyarakat Cina Benteng Tangerang Kota*”.

The researcher would analyze how the *Cina Benteng* community performed their funeral ceremonies. The researcher would analyze the function of those said ceremonies. In her study, Fauziah used anthropological approach. Fauziah used field research which was supported with library research and also used qualitative research to analyze the data. The study concluded, even though there had been change in *Cina Benteng* customs especially in funerals, the community still tried its best to preserve the ancestors’ heritage and keep performing the funeral ceremony in order to please the spirit of passed ones and to be in touch with each other in prayers. In every funeral ceremony, there must be a lot of meaningful things and symbols which the researcher would analyze.

Second study titled “*Analisis Semiotik Film “Freedom Writers”*” by Dahliana Syahri (2011) from Universitas Islam Negeri. “*Freedom Writers*” was a crime drama based on a true story. This film showed a story about Erin Gruwell’s daily life as an English teacher. The chronology and the scenes in this film are the points of what Syahri was interested to analyze. This study used a qualitative and descriptive analysis method. Through Roland Barthes’ semiology with denotation and connotation, the researcher was able to analyze the message which is contained

in movement, gimmick, or dialogue of the characters. Apart from denotation and connotation, researcher analyzes how myths are implied. According to one of the analyses, there is a moral value about a teacher where the teacher is not only to teach but also obliged to educate and able to use every appropriate teaching method based on their student background.

Denotation, connotation and myth by Roland Barthes can be found in the logo. A research titled “*Roland Barthes’ Denotation, Connotation, and Myth in The Change of Four Starbucks Logos: A Study of Semiotics*” by Rifa Nadira (2018) from Universitas Darma Persada, analyzed Starbucks logo and its evolution. Starbucks has created four changes to the logo that has characterized Starbucks itself. The researcher used the semiotic Roland Barthes approach of denotation, connotation, and myth. Nadira concluded this study yields several findings: (1) The four changes of the Starbuck logo are found in figure ‘Siren’ which initially does not use cloth on the upper body become covered by the flowing hair of siren and the color changes from brown into green color (2) denotation and connotation meaning of each logo has changes (3) the existence of myth appears in the figure ‘Siren’ and in colors that symbolize a development, luxury, simple, etc.

Based on the studies the writer mentioned above, this research has some similarities and differences. The main similarity is the theory that the writer uses – Roland Barthes’ theory (denotation, connotation, and myth). Another similarity to consider from the previous study which mentioned above is that it mentioned about *Cina Benteng* funeral custom. The main difference is the object of interest. It has been stated in two previous studies above, the second study’s object is film dialogue

and the last study's object is the ©*Starbucks* logo. Thus, the writer uses Roland Barthes' theory to analyze funeral customs of *Cina Benteng*.

2.2 Theoretical Review

2.2.1 Semiotic

2.2.1.1 Definition of Semiotic

Semiotic or semiology was introduced by Hippocrates (460-377 B.C.) which was considered as the founder of Western medical science, such as the science of symptoms. Hippocrates took up this phenomenon in how people in a specific culture would notice and relate the symptomatology which is associated with a disease as the basis to carry out an appropriate diagnosis and therefore be able to formulate a suitable prognosis. Hippocrates, in a nutshell, found a semiotics being a *semenion* for "mark" and "sign" physically in Greek. "Sign" that time means something that shows something else happened - smoke indicates fire, for instance (Sobur, 2020:17).

Sign in a language or written form, the alphabet, words, or sentences, do not contain a significant meaning. All those signs would only carry a meaning (signified) for the reader. The reader itself is a boundary between "signified" and "signifier" (Sobur, 2020:17). In this phenomenon, the signs are about all things that are created as a form of delivering information that has a certain meaning and becomes a common meaning so that it is communicative. Semiotics can be simply considered as a study of signs and how these signs work.

Living in daily life makes humans realize that signs are also divided into two types, verbal sign and nonverbal sign, which are interrelated. According to

Chandler in (Bella Prabasari *et al.*, 2018:665), verbal sign is defined as something that deals with text or word. Meanwhile, nonverbal signs generally refer to the picture. It can be concluded that verbal signs are perceived through the sense of hearing, sight, or something touch, through written or spoken languages, while nonverbal are other signs are perceived through other senses without any words of language.

Besides *Semiotic* and *semiology*, Sobur (2020:11) stated that the terms *semasociology*, *semimic*, and *semik* also refer to the field of the meaning, meaning of a sign or symbols studies. Furthermore, the terms *semiotic* and *semiology* have a similar definition, the only difference is the usage of those terms. *Semiotic* is used for Piercean and *semiology* is used for Saussurean (Sobur, 2020:16). Semiotic has two different ideologies which are Pragmatist from Charles Sanders Pierce (1839-1914), also known as Piercean and the other one is Structuralist from Ferdinand de Saussure (1857-1913), also known as Saussurean.

2.2.1.2 Charles Sanders Pierce Theory (Piercean)

Charles Sanders Pierce, an American philosopher and linguist also known as the Father of Pragmatism, semiotically developed pragmatic philosophy. Pierce stated that a sign “*is something which stands to somebody for something in some respect or capacity*” (Pateda, (2001:44); Sobur, (2020:41)). Everything that is used for sign (*representamen*) to work is called *ground* which is associated with *object* and *interpretant*.

Sign that has a relation with the *ground* divided into *qualisign* (a quality of word), *sinsign* (the actual existence of sign), *legisign* (the sign with norms

contained). Other than *ground*, a sign that has a relation with the *object* divided into *icon*, *index*, and *symbol*. Last but not least, *interpretant*, sign divided over *rheme* (interpreter free to choose), *dicisign* (based on the reality) and *argument* (justifying sign) (Pateda, (2001:44); Sobur, (2020:41-42).

2.2.1.3 Ferdinand de Saussure Theory (Saussurean)

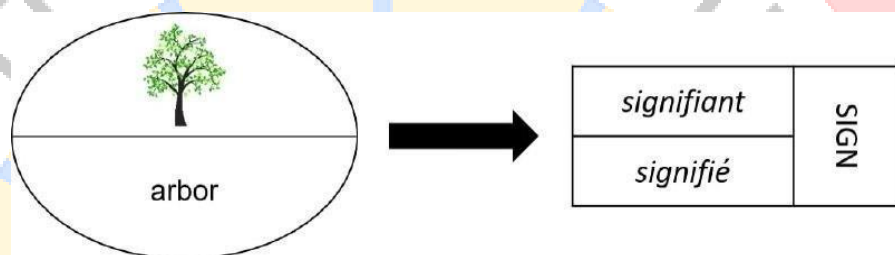
In Saussure's *First Course of Lectures on General Linguistics* (1970), from the notebooks of Albert Riedlinger or the *Course in General Linguistics*, it has been written that the linguistic theory of Ferdinand de Saussure known as "*structuralism*", started from the compilation of three sets of student's lecture notes in years of the Course in General Linguistics which were given at University of Geneva in 1907, 1908-09, and 1910-11 (Lechte, 1994:148). Sobur (2020: 46) mentioned five viewpoints of Saussurean, namely (1) *signifier* and *signified*, (2) *form* and *content*, (3) *langue* and *parole*, (4) *synchronic* and *diachronic*, and (5) *syntagmatic* and *associative*.

Saussure considered that language is a sign system and sign itself is structured of *signifier* (something special – sound, letters, gestures, etc.) and *signified* (what signifier refers to). Signifier and signified are interrelated in forming a sign. Combining a *concept* and *sound image* is not necessarily expressing it with a name. An emerging *sound* which comes up through the utterances is a *signifier* while the *concept* is *signified* (Sobur 2020:47).

Saussure, as written in Sobur (2020:47), stated that the relation or signifier and signified is arbitrary. The object or concept has different language with different words to be referred to. In communication, people commonly use signs

for delivering the meaning about an object and the receiving ends will interpret that sign. Saussure called the object as “referent” and mentioned it as an additional element in the sign process, while Pierce stated the object as “*interpretant*”.

According to Hoed (2014:44), Saussure stated that signifier and signified cannot be separated as if two pages on a sheet of paper. Saussure used *arbor*, in English means ‘tree’. This word is a sign that consists of two aspects; /*arbor*/ and the concept of tree.



Picture 2.1 Saussurean concept of sign (Hoed, 2014:44)

2.2.2 The Order of Signification

Syahri (2011:17) explains Barthes’ idea known as “*order of signification*” is the study of meanings or symbols in a language or sign. Order signification is divided into denotation, connotation and myth which is another aspect of the sign. Denotation is the first order of signification, consisting of signifier and signified. It means that denotation is defined as what people see as literally in other words, dictionary meaning. At the same time, connotation is the second order of signification that contains mean changing of the words associatively. Associative meaning is the meaning that has a relationship with situations outside the language. It can be seen that all that could be said about the signifier is that it was a (material) mediator of the signified. Saussure also had spoken of an arbitrary relation between

signifier and signified. In Barthes (1986), Saussure declared that sign is not the 'thing', but the mental representation of the thing (concept); the association of sound and representation is the outcome of a collective training.

According to Barthes, denotation is the most obvious meaning of the sign (Rachman *et al.*, 2019). Connotation is a term used to show the second of signification. It shows that interaction will occur when a sign meets the feelings or emotions of the reader as well as the values of a specific culture. Connotation has subjective meaning. Subjective is based on the feelings or sense of people, while inter-subjective is produced in social interaction. In a nutshell, denotation is what the sign represents of an object, while the connotation is how to describe it. In the order of signification, the sign works through myth. Myth in this case will be obtained after interpreting denotation as connotation meaning. Myth obtained because all the result is an advanced interpretation of denotation and connotation is adapted with condition and culture in society. Banyan tree is an example from Indonesia. Banyan tree has the connotation of "scared and spooky" because it is regarded as the dwelling of the spirits. This connotation became a common assumption attached to the banyan tree symbol, so that scared banyan tree is no longer a connotation. In this level, "scared and spooky banyan tree" is regarded as a myth.

2.2.3 Semiology on Roland Barthes' Myth System

Semiotic and *semiology* actually have the same meaning, the using of the term is based on someone's thought. Semiotic of Barthes refers to Saussure's semiotics which related to signifier and signified in a sign. Barthes (1983) defines that

language is a sign system of contractual values (in part arbitrary, or, more exactly, unmotivated) that resists the modifications coming from a single individual, and is consequently a social institution. Semiotic in Barthes' terms-*semiology* basically is about how humanity or society interpret things. From interpreting, objects do not only bring the information, but also form a structured system of signs itself. In other words, the object seems to communicate by delivering the meaning when someone looks at an object or things.

Saussure stated that sign is formed by *signifiant* and *signifié* which are terms in French. Translated to English, *signifié* became signifier and *signifiant* became signified. Barthes used *signifiant-signifié* theory and developed it into metalanguage and connotation theory. The term signifier is represented as `expression` (E) and signified is represented as `content` (C). Despite that, Barthes also stated that E and C must have a certain `relation` (R) in between in order to form a `sign`. This was the concept established by Saussure, a relational concept that made a sign could be developed in the existence of R uttered by a sign user (arbitrary). According to Barthes, E can be developed to form a new sign and therefore, there are more than one signs in the same content. This phenomenon is also known as metalanguage or synonymy. (Hoed, 2014; Pradoko, 2015:5-9).

The existence of relation in this semiotic process, according to Roland Barthes, caused definition to develop more complexity. Denotative meaning, as the fundamental definition of E and C relation. Human relation process resulted in two possibilities of meanings on the secondary system which are the connotative meanings and metalanguage. Connotation happened if the E-R-C process on the primary system became C in the secondary system. And metalanguage happens if

the E-R-C process is placed in E in the secondary process (Barthes, 1986:89-94). In the connotation secondary system, the content that went through development, meanwhile in metalanguage secondary system, it is the expression that went through development. The Connotation system has (EC)-R-C formula while metalanguage has E-R-(EC) formula.

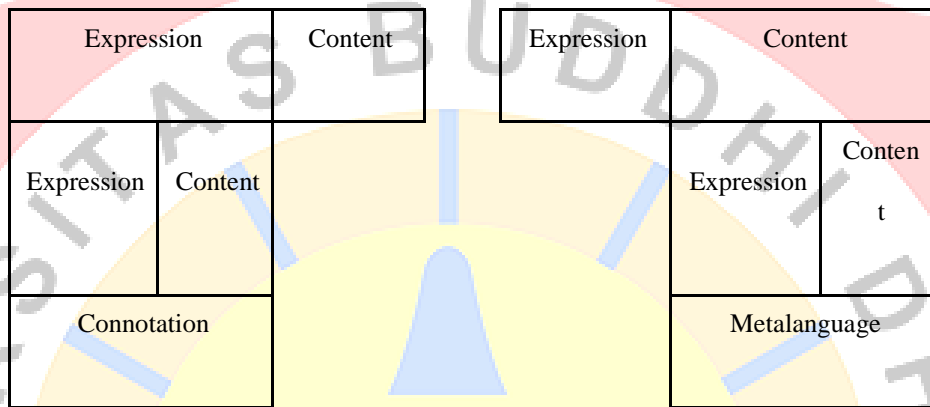


Figure 2.1 Connotation and Metalanguage Secondary System (Hoed, 2014:57)

Barthes also developed the myth system to analyze cultural phenomena. In Pradoko (2015:7), Sunardi stated that the usage of myth itself is to understand the natural environment and humans which Barthes tried to theorize semiotically. Myth as ideological critics on customs as well to semiotically analyze how customs' language mechanics works which is written in Barthes' book titled *Mythologies* (1991).

The myth that Barthes mentioned has no relation to folklore or narrative stories. Barthes' myth, as a *type of speech*, uses language or terms to be implied with discourse (Barthes, 1991:109). Myth is the results of the shown discourse. When the myth is socially accepted, society would use the myth discourse as their belief. The myth itself does not hide and show anything, it only distorts society and

it is only a definition shifting. The changes of the secondary system would show the shifts mentioned before because of the myth system of a society.

Myth is a process of signification system. As a system of semiology, Myth consists of three components: *signifier*, *signified* and *sign* on the primary system. In the secondary system Barthes' used different terms: *form*, *concept*, *signification*.

1. Signifier	2. Signified
3. Sign (Meaning)	
I. Signifier Form	II. Signified Concept
III. (Sign) Signification	

Figure 2.2 *Myth System – Mythologies translated by Cape, Jonathan (1991:113)*

The primary system which includes signifier, signified, and sign would become a new form on the secondary system which are form, concept and signification. The primary system is considered a linguistic system meanwhile, the secondary system is a myth system with its uniqueness.

2.2.4 *Cina Benteng*

2.2.4.1 *Cina Benteng Definition*

Cina Benteng came from “Benteng”, which is the old name of Tangerang City. At that time (17th century), there was a Dutch fort on the banks of Cisadane river. As stated by Alphin in the interview, the fort functioned as a defense from attack by the Sultanate of Banten. In Tangerang City, there is a Chinese community called

“*Cina Benteng*”. As stated by (Thresnawaty S., 2015:55), the term of *Cina Benteng* was actually begun from European’s utterances, taken from the name Qin Dynasty.

In general, the citizens agreed that *Cina Benteng* is a term of Chinese community in Tangerang. *Cina Benteng* itself also has two different terms. “*Benteng*” refers to the Chinese community which lives in the city area of Tangerang, while “*Udik*” (hick) refers to the Chinese community which lives out of the city of Tangerang. However, *Cina Benteng* called themselves as “*orang Cina*” (Chinese), whereas Malayanese and Sundanese around them called “*orang kampung*” (villager). The term *orang kampung* itself means people who occupy the village – it does not contain any pejorative elements (Thresnawaty S., 2015:56). Nowadays people use *Ciben/Cibeng* to shorten and make it easier to be called. Thus, the writer will continuously use *Ciben*.

Until now, the *Ciben* community got along and blended in with local citizens. People in general find it hard to physically distinguish *Ciben* and “*orang kampung*”. However, those two terms are more like cultural than physical. Thresnawaty (2015:56) stated, *Ciben* itself is only a term which distinguishes the Chinese community in Tangerang with other Chinese communities in Indonesia. Unlike other Chinese half-breeds with bright skin in Indonesia, the *Ciben* community mostly has dark skin and they do not have slanted eyes. It has been commonplace that *Ciben* are dark skin Chinese, good at self-defense and have a casual lifestyle even if they are needy.

Apart from biological differences, *Ciben* customs are influenced by other ethnicities (Arif, 2014: 53). Their customs are not completely formed from Chinese

but indigenous people in Tangerang also take a role. Since most of them are not able to speak using Chinese language, they use Sundanese or Betawinese language to communicate with each other. It cannot be denied that *Ciben* is a part of indigenous since they have an intense relationship with each other.

2.2.4.2 Cina Benteng History

In a book about Sunda history titled *Tina Layang Parahyangan* (note from *Parahyangan*) mentioned that Chinese people came to Tangerang. This book led to the landing of the group of Tjin Tjie Lung (Halung) on Cisadane estuary named Teluk Naga in 1407 (Sukendra, 2016:409). This group was actually stranded and ran out of logistics. Halung led seven heads of family, nine maidens and kids. The central government coincides around Tangerang city, led by Sanghyang Anggalarang as a vice of *Sanghyang Banyak Citra* from Parahyangan Kingdom. They came before Sanghyang Anggalarang for help. Anggalarang's servants enamored all those maidens and later they got married. Halung and the group got a plot of land on the north of Java, on the east of Cisadane river – Teluk Naga village.

The Chinese community came to Tangerang around 1704 after the Chinese massacre. VOC finally extinguished that massacre then sent the Chinese community to Tangerang for farming. The Dutch government set up some lodges for them as settlements. Until now, those lodges had been gone through various changes and now have been known as Pondok Cabe, Pondok Jagung, Pondok Aren, and many more. It has been developed as a trading center and has become a part of Tangerang city. The area of the trading center is located on the east of Cisadane river – *Pasar Lama* (Syoufa *et al.*, 2019:111).

As stated by (Munandar & Supartha, 2019:171), the existence of Chinese in Indonesia was interesting, since the era of the Dynasty of Maulana Yusuf (1570-1580 AD). This study revolved around the study of the Chinese community in Banten. In the history of Banten, there were many foreign traders who came through the Banten harbor. *Ciben* is related to the Pasar Lama area which is located on the riverbank of Cisadane. Pasar lama is also the place where they lived first.

At the end of the 18th century, some of the Chinese people were relocated to the Pasar Baru area and then spread to other areas. The structure of urban planning was pretty good to be the forerunner of the city. They lived in three alleys called Gang Kalipasir, Gang Tengah (Cirarab), and Gang Gula (Cilangkap) (Sulistyo & Anisa, 2012:96). Pasar Baru was a Chinese needs transaction (barter system) place with local people. Meanwhile, there were many poor Chinese concentrated in the north, Sewan and Kampung Melayu since the 17th century. Since then, “*Cina Benteng*” formed and they keep developing in Pasar Lama and Pasar Baru Area.

2.2.4.3 Funeral Ceremony

Besides joy and happiness, there must be grief and sadness. All those things cannot be avoided by humans as a natural process of life cycle, it is called natural law. Sadness can be felt by humans when they see their ailing family. However, the deepest sadness is once their family dies. The *Cina Benteng* community uphold their beliefs, something alive will end in death. That is one of few reasons that death is not a scary thing. Gunawan (2014:47) stated that some of them even prepared their own casket called *Siu Pan* (long live casket) and fixed it once a year to avoid its weathering until the day comes.

Alphin (the informan of this research), in the interview, stated that the purpose of the funeral ceremony is not necessarily just an homage to the deceased family member but some of the attributes contain many implicit messages for the participants of the ceremony. The homage itself, which is called '*Hao*', must be done every day towards elders until that said family member died. The son of the deceased person who does not take care of "*meja abu*" (altar of the deceased person) is called "*put hao*" or disobedient. The surprising thing is when a family does not have a son, they also belong to *put hao*. Not a few of them even adopt a son or allow their husband to marry again just to get a son (Gunawan, 2014: 49).

Before determining the place of the funeral ceremony, family members would ask a trusted person who is able to estimate and decide when the proper time and date for each processions of the funeral ceremony. According to (Singgih, 2009:32) the family members were allowed to decide where the funeral ceremony will be held, either in their own place or funeral homes. Each procession will be held by an organization or group which is professional in their field and the process will be adjusted to the deceased person's religion. Alphin also stated, from the interview, that the family members do not have to force themselves to follow the "proper" methods, for the proper methods are costly and families could just suit the process to their financial capability as long as they have the good willingness to honor the person who passed.

The deceased person will be bathed by *tho kong* (a person who is assigned to take care of the deceased person) and will be dressed up with the best clothes like suit for male or dress for female with gloves, socks, and shoes also included. The shoes must be made of fabric. Jewelry is also not allowed to be put on the deceased

body. In Chinese tradition beliefs the shoes are made of animal skin and jewelers (temporal things) will hinder the deceased's journey to the mortal world (Gunawan, 2014:51).

Besides from the deceased person, the family members also have to dress up with specialized attire and wear it inside-out. The clothes were made out of white calico fabric called *toa ha*. They also put 'Ha' on the left arm to distinguish their generations and relation with the deceased person. They are not allowed to wear bright colored clothes such as red, yellow, or orange. They are also not allowed to wear any jewelry temporarily. All the regulations mentioned above were aimed to ease the passed person's suffering (Gunawan, 2014: 52).

According to (Fauziah, 2019:26), Astria stated that in Confucianism, a funeral ceremony can be defined as a tribute to a deceased family member. This funeral ceremony of *Ciben* community has a beliefs background that human has a related to something religious, such as:

1. Reincarnation after death (*Cut Sie*)
2. Karma, you get what you give (*Ko Kut*)
3. The ghost of dead family member can be called for banquet (*Ceng beng*)
4. Tribute to ancestors (*tuapekong*)
5. Damaging a grave will brought curse from the ancestors (*bompay*)
6. What humans did in their lifetime will happen in the afterlife.

2.2.4.4 Mourning Ritual of the Funeral Ceremony

The explanations below are a bit long because it has a close relationship with the meaning of the symbols of the attributes in the funeral ceremony itself.

According to (Atok, 2008:4), after a person died and the funeral ceremony was held at home, another family member would prepare *poa poan* (a bedstead) and it would be covered by *lelengse* (a fabric). Yanto added that the bedstead has to be located depending on what gender of the deceased person is. If the deceased person is a male, the bedstead has to be on the left, facing out the door and so if the person is a female, the bedstead has to be on the right. The mat would be used as a pad on top and also an arrangement of *gin coa* (silver foil) placed as a pillow. After that, the deceased person's body would be laid on that bedstead. At the foot-end, center aligned with the bedstead, also prepared a small table. On the table, one glass of rice is prepared as *hio lou* (place to stick the incense) with a pair of red candles on each side of the *hio lou*, a bowl of rice with a boiled egg on top - in front of *hio lou*, away from the bedstead, a cup of tea in front of the bowl of rice. Next to the corp's head, under the bed, also placed an oil lamp. Each family member has to burn *gin coa* one by one in a big terracotta bowl and *hio* (incense) must be lit up which are to stimulate the deceased person's breathing with expectations the deceased person will awaked if it was an apparent dead person. Usually, the person will be declared dead if after ten hours no apparent changes happened.

Family members also have to stick 5x30cm wide pieces of papers onto the window. The papers which were stuck from the top right to the bottom left means the deceased person was a mother. On the other hand, the papers which were stuck from the top left to the bottom right means the deceased person was a father. If the paper which stuck and formed a cross (X) means both of the mother and father already passed (Atok, 2008:6). Singgih (2009:34) stated white calico fabric also used as *mue li* (curtain of the main door). The door which is covered with whole

mue li means either the wife or the husband of the deceased person is still alive. On the other hand, the door which is covered with *mue li* in halves means the deceased is either a widow or a widower.

As the writer stated above, the corpse / cadaver will be bathed by *tho kong*. The corpse will be bathed using water which has already mixed with five kinds of flowers and white wine. The deceased will be dressed up with *shou yi* (long live clothes), the clothes which were made in *Lun Gwe* (February with 29 days), or the best clothes - suit for male or dress for female with gloves, socks, and shoes. As stated by Gunawan (2014:51), the shoes must be made out of fabric and jewelry is also not allowed to be put on the deceased body. In Chinese tradition beliefs the shoes are made out of animal skin and jewelers (temporal things) will hinder the deceased's journey from the mortal world.

2.2.4.4.1 Jib Bok (Entering the Casket)

Jib Bok, in *Hokkian* dialect, *Jib* means enter and *Bok* means casket. So, it can be roughly interpreted that the *Jib Bok* is the process of relocating the deceased person's body into a casket (Darno, 2016:115). According to Atok (2008:15) there are many funeral related attributes in the form of dishes and drinks which serve the purpose and aim are to give advice to the family members of the deceased person. All those attributes are *kwa cai* (three kinds of vegetables with its roots intact), a comb of latundan banana, five kind of fruits with five pieces each, vermicelli, *kim can* (tuberose flower), *bok ji* (mushroom), tofu, sliced cabbage, *ma co*, five kind of fruits and five pieces each, a bowl of rice with chopsticks stuck on the top (for

male), one place of rice with a spoon (for female), five kind of dishes, six pieces of 20cm long sugarcanes, and *teh liao* (lump sugar, *tang kwe*, *ang co*).

After bathing, the deceased person's body will be transferred into a casket which is already prepared by family members with many provisions. The eldest child has to light three incense sticks and pray for the universe's approval to use the casket. After praying, two similar coins will be thrown up and will fall to the floor and wait for them until they no longer move. If those two similar coins show the same side it means *xiao* (disapproved) and if those two similar coins show different sides it means *xiao pwe* (approved) (Atok, 2008:6-7).

Furthermore, the casket will be relocated into a funeral ceremony room and will be prepared by *tho kong*. At the bottom of the casket, seven coins will be put on seven spots which are called *cit cau* (the seven stars) (exist, do not exist, attached, birth, death, destiny, and mighty). Thereafter, *tho kong* will scatter tea leaves while saying "*Ie Tho, Phe Tho, Cheng Tho, Ban Tho, Hoat Cai*" three times. *Gin coa* will be put on the head side of the casket as a pillow. After that, the corpse will be relocated into the casket with various things the deceased person used daily. A *meja abu* (the altar of the deceased person) which is covered by white fabric with the photo of the deceased person and completely with *hio lou*.

Before the casket closes, the family members will circle around while sprinkling cologne into the casket. After that, any child of the deceased person will put seven pearls to seven holes of four sensory organs (ears, eyes, noses and under the tongue) of the corpse. Putting the seven pearls is aimed to advise that wealth can be found but it is different from losing a family member (Keluarga Lu Yin Si,

2008:8). Singgih (2009:37) added that in ancient times, only three pearls were put in nostrils and into the mouth to make sure if the deceased person was still breathing or not, but was only done by the nobles.

The family members and guests would say a prayer which is led by a person from a certain worship place. After that, the casket would be closed by the team of the casket company. *Tho kong* will lead the eldest son of the deceased person to nail the casket with a big hammer while chanting mantras. Each of mantras have meanings that reflect good things and hopes.

2.2.4.4.2 Mai Song (Last Day)

Mai song or *Malam Kembang*, in *Hokkian* dialect, *Mai* means door and *song* means grief. It can be described that *Mai song* is a “grief door” but Chinese descendants, especially *Ciben*, interpret it as a funeral night (Darno, 2018:120). That is why *Mai Song* is the last day of the deceased person at home or funeral homes since the deceased person will be buried on the next day. *Mai song* itself will be held a few days after *Jib Bok* and used for other family members or colleagues to offer condolences to the main family members of the deceased person.

The altar of the deceased person will be prepared separately with a table for guests' *hio lou*. Behind the altar will be put a *leng cu* (paper house). Usually, twelve kinds of dishes will be served on the altar. Gunawan (2014:60) stated the reason for the requirements of twelve kinds of dishes is one (1) plus two (2) will be three (3). In Mandarin three will be read as ‘*san*’ which has similar pronunciation with mountain in Mandarin. Mountain is a symbol of the highest place, the interpretation of heaven.

Gunawan (2014:59) stated that according to Buddhism or Confucianism beliefs, the pair of candles on the altar have to be lit up, signifying that the spirit of the deceased person is attended in the funeral place. Guests would pray, stick the incense onto *hio lou* for guests and *soja* (put the hand together where the left hand covers the right hand). *Mai Song* can be said as the peak of the funeral ceremony of *Ciben* and will be held longer than the nights before.

2.2.4.4.3 Chut Shoa

In *Hokkian* dialect *Chut Shoa* means “go out to the mountain” which symbolizes a heaven, or can be called as *Sangseng* or *Sangcong* which means “taking to the grave”. Before going to the grave or cremated place, the family members will pray with the dishes which were prepared on *Mai Song* (Gunawan, 2014:62). The prayer will be done by bowing down three times to the deceased person.

After the prayer is done, it will be continued with *Ngo Tai* (fifth generation). Usually, *Ngo Tai* will be done if the deceased person has a great-grandchild or the fifth generation of the deceased person. The fifth generation will sit on the casket and wear special clothes, red clothes if the deceased person is a male and yellow if the deceased person is a female (Astria, 2013:41). The other family members will walk around the casket while giving some money to the fifth generation, *Pat In* also played.

The family members of the deceased person are not allowed to wear sandals until they arrive in the burial place, this is how the child respects their parents. Before going to the grave, breaking a watermelon will be done next to the ambulance which carries the deceased body and the casket. According to Sanggih

(2009:45), this tradition has referred to a legendary story about Lie Sie Bin from Tang Dynasty. That legendary story also brings up a tradition of using *gin coa*, *leng cu*, and many more.

A pair of *teng* will be brought by any grandson of the deceased person as a lighting for the deceased person, this is aimed to take the deceased person to the grave smoothly. Son in-law of the deceased person will bring *hio lou* and the photo of the deceased person. The other sons of the deceased person will bring a pair of *tang teng* which will be carried on the left shoulder if the deceased person is a male and the right shoulder if the deceased person is a female. Along the way, the first son has to throw *gin coa* one by one to the street (Keluarga Lu Yin i, 2008:31-32).

2.2.4.4.4 Jib Gong

Jib Gong, in Hokkian dialect *Jib* means “enter” and *Gong* means “hole”. Therefore, *Jib Gong* is interpreted as a burial ceremony. Before praying for the deceased person, the eldest son will pray to the *Toa Pe Kong* (God of the Earth). A *Kueh mangkok* will be served in the middle, three kinds of other cake (*Kueh pepe*, *Kueh bugis*, *Kueh pisang*) with three pieces of each, five kinds of fruit with three pieces of each placed separately, and three cups of tea for *Toa Pe Kong*. Praying to the *Toa Pe Kong* is aimed to ask for permission that the deceased person will be buried in *Toa Pe Kong* “territory” (Gunawan, 2014:63). This prayer used three red incense sticks and stuck the incense into the ground, in the middle of candles and burned a *she kim* (gold paper). After waiting for a moment, all of the cakes and fruits will be removed from *Toa Pe Kong* and left in the *Kueh mangkok*.

After praying to the *Toa Pe Kong*, it will be continued on praying for the deceased person. Before the casket is relocated into the grave, *Tho Kong* will enter the grave and put four coins which will be spots for four sides of the casket while saying mantras. After that, the casket will be relocated into the grave. The grave will be covered by the soil, and the family members with other ceremony participants will pray for the deceased person as a consummation prayer (Gunawan, 2014:64)

The ceremony will be continued with *Ngo kok* (seeds scattering) which has already been prepared before. All the family members will kneel down and use their t-shirt to catch up the seeds and some coins. *Tho Kong* will chant mantras while scattering the seeds (Keluarga Lu Yin Si, 2008:34). On the way back home, the first son of the deceased person will bring the *hio lou* and the photo of the deceased person. Usually, *hio lo* will be returned home and will be located on *meja abu* (Gunawan, 2014:66).

2.2.4.4.5 Mourning Period

In the mourning period, the family members are still not allowed to wear clothes with bright colors. Gunawan (2014:66) stated that *Upacara 3 Hari, 7 Hari, 49 Hari, and 100 Hari* are not an obligation, but the *Ciben* community is still doing those four series of prayers. There are other ceremonies that the family members of the deceased person have to implement. There is a *Upacara 1 tahunan* dan *Upacara 3 tahunan*.

Upacara 1 Tahunan is a ceremony to commemorate that the family member has been mourning for one year. This ceremony is also called *Siau Siang*. All the

offerings served are just like on what the *Mai Song* served; the difference is all the offerings have to be white as a mourning indicated. At this ceremony, the family member is able to offer *Leng Cu* complete with all of its furniture, transportation, *Le Tong* and *Le Hua* as servants, and money which will be burned later.

Upacara 3 Tahunan or *Tai Siang*, will be held to commemorate that the family member has been mourning for three years. All the offerings have to be red to indicate the end of the mourning period. After the ceremony, the family members are allowed to wear bright clothes and it is called "*lepas putih*" to indicate the end of the mourning period.

This time, some of the Chinese community in Indonesia has shortened the mourning period because of some reasons. One of the reasons is that the descendants of the deceased are not allowed to marry. Some of them replaced *Siau Siang* with *Upacara 49 Hari* or the 49 days of mourning period and *Tai Siang* will be replaced with *Upacara 100 Hari* or the one hundred days of mourning period (Gunawan, 2014:67-69).

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Approach

Research approach is a method for conducting research. The method used in this study is a qualitative descriptive method. With this method, the writer can reach the purpose easily, considering the writer analyzed denotation, connotation, and myth which are contained in cultural heritages. Qualitative descriptive is an extensive method but the writer can combine, analyze, and represent the data with inexpensive techniques. Qualitative descriptive study is the method of choice when straight descriptions of phenomena are desired (Sandelowski, 2000:334).

Since this study involved meanings, the data found in the funeral ceremony of *Cina Benteng* were described deeply to get the extensive summary about the meaning of various signs itself. This kind of method was a proper method to be used in this study since they were analyzed by applying denotation, connotation, and myth to the various attributes in the funeral ceremony of *Cina Benteng*. This study uses a semiotics approach which focuses on denotation meaning, connotation meaning, and myth which are Roland Barthes' theories.

3.2 Data Type

According to Hox & Boeije (2005:593), data may be used for the description of contemporary and historical attributes, comparative research or replication of the original research, reanalysis, research design, and teaching/learning. Primary data can be collected by the experiment, social survey, qualitative research, and solicited

and spontaneous data. Since the data of this study was collected by the interview (social survey), the writer used primary data as the data type for this study.

3.3 Data Source

The data which are analyzed in this study is using interview results. The interview was held on 6th August 2021 to Oey Tjin Eng. The interview itself is an unstructured interview which is an interview without using any set of questions. This kind of interview is also called a “let it flow” interview (McLeod, 2014).

3.4 Data Corpus

Data corpus is a whole collection of data from the funeral ceremony of *Cina Benteng*. The data that had been collected by the writer are signs in the form of verbal and nonverbal which are closely related with the funeral ceremony of *Cina Benteng* and will subsequently be analyzed.

3.5 Data Collection Method

Since the type of the data is primary data, the writer used an interview as a method for collecting the data. The writer did an interview with a public figure and a person that was competent in the field of the funeral ceremony of *Cina Benteng* and recorded the interview which subsequently transcribed into a written form. The writer used a mobile phone recorder to record the interview. The writer also compared the primary data with the secondary data, a material that other researchers created (Hox & Boeije, 2005:593), that the writer collected from some various books and articles.

3.6 Data Analysis

1. From the source of data, the writer tried to find the various signs in the funeral

ceremony of *Cina Benteng*.

2. The writer divided the signs into verbal signs (mantras) and nonverbal signs (attributes)

3. The writer focuses on nonverbal signs analyzing denotation meaning and connotation meaning, and myth and divided them into some parts in a series of ceremonies.

