

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 CONCLUSION

1. This is the result table of metafunction in HHBTS verbal text

Table 4.6 Metafunction of verbal text in HHBTS ceremony

No	Participants	Experiential Function				Interpersonal metafunction	Textual metafunction
		Process	Participants	Circumstances	Logical function		
1.	<i>Suhut/kahanggi</i>	✓ Verbal	✓ <i>Anakboru</i>	✓ Location	✓ Enhancement	✓ Statement	✓ MMT
		✓ Behavioral	✓ <i>Kahanggi</i>	✓ Cause		✓ Question	✓ UMT
		✓ Mental	✓ Bride and groom	✓ Contigen	✓ Elaboration	✓ Command	✓ UST
		✓ Relational		✓ Accompany	✓ Locution	✓ Offer	
		✓ Existential	✓ <i>Mora</i>	✓ Role	✓ Idea		
		✓ <i>Raja</i>	✓ Matter				
		✓ <i>Hatobangon</i>	✓ Angle				
		✓ <i>Pisang raut</i>					
2.	<i>Mora</i>	✓ Verbal	✓ Bride and groom	✓ Location	✓ Enhancement	✓ Statement	✓ MMT
		✓ Behaviour		✓ Manner	✓ Elaboration	✓ Offer	✓ UMT
		✓ Relational	✓ <i>Mora</i>	✓ Cause	✓ Idea	✓ Command	✓ MST
		✓ Mental	✓ <i>Kahanggi</i>	✓ Contigen	✓ Extension		✓ UST
		✓ Material	✓ <i>Anakboru</i>	✓ Accompany	✓ Locution		
		✓ Existential		✓ Role			
		✓ Matter					
		✓ Angle					
3.	<i>Anakboru</i>	✓ Verbal	✓ Bride and groom	✓ Location	✓ Enhancement	✓ Statement	✓ MMT
		✓ Behaviour	✓ <i>Mora</i>	✓ Manner	✓ Locution	✓ Offer	✓ UMT
		✓ Relational	✓ <i>Anakboru</i>	✓ Matter	✓ Idea		✓ MST
		✓ Mental	✓ <i>Raja</i>		✓ Elaboration		
		✓ Material	✓ <i>Kahanggi</i>				
✓ Existential							

The table 4.6 showed that metafunction of verbal text from *Suhut/kahanggi*, *Mora* and *Anakboru*. the metafunctions are experiential, interpersonal and textual metafunctions used to create semiosis in HHBTS ceremony. The

process is verbal meaning, the participant is bridegroom the circumstance is location. These three components are used to create semiosis in wedding ceremony of HHBTS ceremony.

Table 4.7 Representational Meaning of nonverbal text in HHBTS ceremony

No	Participants	Process	Circumstances
1.	Martahi godang		
a.	<i>Suhut/ kahanggi</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	action process, reaction process, symbolic process and symbolic process Circumstance of setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
b.	<i>Mora</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	reaction process, symbolic process and symbolic process Circumstance of setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
c.	<i>Anakboru</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	reaction process, symbolic process and symbolic process Circumstance of setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
2.	Mangalo-alo mora		
a.	<i>Suhut/ kahanggi</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	action process, reaction process, symbolic process and symbolic process Circumstance of setting: colorful tend, colorful dress of kabaya from the women, red carpets, foreground. Circumstance of means: burangir, sipulut, indahan toppu robu, mic to deliver words.
b.	<i>Mora</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	action process, reaction process, symbolic process and symbolic process Circumstance of setting: colorful tend, colorful dress of kabaya from the women, red carpets, foreground. Circumstance of means: burangir,

				sipulut, indahan toppu robu, mic to deliver words.
c.	<i>Anakboru</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	reaction process, symbolic process and symbolic process	Circumstance of setting: colorful tend, colorful dress of kabaya from the women, red carpets, foreground. Circumstance of means: burangir, sipulut, indahan toppu robu, mic to deliver words.
3.	Maralok-alok			
a.	<i>Suhut/ kahanggi</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	action process, reaction process, symbolic process and symbolic process	Circumstance of setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
b.	<i>Mora</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	reaction process, symbolic process and symbolic process	Circumstance of setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
c.	<i>Anakboru</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	reaction process, symbolic process and symbolic process	Circumstance of setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
4.	Mangupa			
a.	<i>Suhut/ kahanggi</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	action process, reaction process, symbolic process and symbolic process	Circumstance of setting: colorful tend, upaupa, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
b.	<i>Mora</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	reaction process, symbolic process and symbolic process	Circumstance of setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
c.	<i>Anakboru</i>	Suhut/kahanggi, <i>mora</i> , <i>anakboru</i> , <i>harajaon</i> , <i>hatobangon</i> , <i>pisang raut</i> .	reaction	Circumstance of

<i>anakboru, harajaon, hatobangon, pisang raut.</i>	process, symbolic process and symbolic process	setting: colorful tend, red carpets, foreground. Circumstance of means: burangir, sipulut, mic to deliver words.
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Table 4.8 Intercational Meaning of nonverbal text in HHBTS ceremony

No	Image act (Information)	Offer	Demand (good/services)
1.	<i>Martahi godang</i>		
a.	<i>Suhut/kahanggi</i>	gaze	Direct, personal relation, medium
b.	<i>Mora</i>	Subjective image	Horizontal image Vertical angel, the viewer don't have any relation to this event, the kings and <i>mora</i> have the honorable place to sit it is on the chairs.
c.	<i>Anakboru</i>	Objective image	The participants were discussed on what is going to do in the HHBTS ceremony which was opened by <i>suhut/kahanggi</i> . Moreover, <i>mora</i> and <i>anakboru</i> added the ideas, suggestion about what was said by <i>suhut/kahanggi</i> and the result was delivered by cultural king.
		Colour	The saturation is balance, and supported by the colorful tend of red, yellow, white and green.
		Contextualization	Full detail
		Representation	Maximum representation
		depth	Absence of depth
		illumination	Full representation of light and shade
		brightness	

		coding orientation	Medium brightness naturalistic
2.	Mangalo-alo mora		
a.	<i>Suhut/ kahanggi</i>		Direct, personal relation, medium
b.	<i>Mora</i>	gaze Subjective image	Horizontal image Vertical angel, the viewer don't have any relation to this event, the kings and <i>mora</i> have the honorable place to sit it is on the chairs.
c.	<i>Anakboru</i>	Objective image	The participants were discussed on what is going to do in the HHBTS ceremony which was opened by <i>suhut/ kahanggi</i> . Moreover, <i>mora</i> and <i>anakboru</i> added the ideas, suggestion about what was said by <i>suhut/ kahanggi</i> and the result was delivered by cultural king.
		Colour	The saturation is balance, and supported by the colorful tend of red, yellow, white and green.
		Contextualization	Full detail
		Representation depth	Maximum representation Absence of depth
		illumination	Full representation of light and shade
		brightness	Medium brightness
		coding orientation	naturalistic
3.	Maralok-alok		
a.	<i>Suhut/ kahanggi</i>		Direct, personal relation, medium
b.	<i>Mora</i>	gaze Subjective image	Horizontal image Vertical angel, the viewer don't have any relation to this event, the kings and <i>mora</i> have the honorable place to sit it is on the chairs.
c.	<i>Anakboru</i>	Objective image	The participants were discussed on what is going to do in the HHBTS ceremony which was opened by <i>suhut/</i>

			<i>kahanggi</i> . Moreover, <i>mora</i> and <i>anakboru</i> added the ideas, suggestion about what was said by <i>suhut/ kahanggi</i> and the result was delivered by cultural king.
		Colour	
		Contextualization	The saturation is balance, and supported by the colorful tend of red, yellow, white and green.
		Representation	Full detail
		depth	Maximum representation
		illumination	Absence of depth
		brightness	Full representation of light and shade
		coding orientation	Medium brightness
			naturalistic
4.	Mangupa		
a.	<i>Suhut/ kahanggi</i>	gaze	Direct, personal relation, medium
b.	<i>Mora</i>	Subjective image	Horizontal image Vertical angel, the viewer don't have any relation to this event, the kings and <i>mora</i> have the honorable place to sit it is on the chairs.
c.	<i>Anakboru</i>	Objective image	The participants were discussed on what is going to do in the HHBTS ceremony which was opened by <i>suhut/ kahanggi</i> . Moreover, <i>mora</i> and <i>anakboru</i> added the ideas, suggestion about what was said by <i>suhut/ kahanggi</i> and the result was delivered by cultural king.
		Colour	
		Contextualization	The saturation is balance, and supported by the colorful tend of red, yellow, white and green.
		Representation	Full detail
		depth	Maximum representation
		illumination	Absence of depth

brightness	Full representation of light and shade
coding orientation	Medium brightness
	naturalistic

Table 4.9 Compositional Meaning of nonverbal text in HHBTS ceremony

No	Events	Information Value	Saliency	Framing
1.	Martahi godang			
a.	<i>Suhut/ kahanggi</i>	<i>Suhut/ kahanggi</i> were sat on the carpet	Cultural kings were a strong figure and often placed directly in front of the vanishing point to emphasize their importance. This also followed by more were placed on the right side of cultural kings to show their honor.	In <i>martahi godang</i> , the framing was about the men were having the discussion on what to do in HHBTS ceremony. the men were wore batik suites coat and lobe on their head. Its part of the role in attending traditional ceremony especially in HHBTS ceremony.
b.	<i>Mora</i>	<i>Mora</i> were sat on the right side of cultural kings and on the chairs.		
c.	<i>Anakboru</i>	<i>Anakboru</i> were sat beside <i>suhut/kahanggi</i> and sat on the red carpet.		
2.	Mangalo-alo mora			
a.	<i>Suhut/ kahanggi</i>	<i>Suhut/ kahanggi</i> were sat on the carpet	Cultural kings were a strong figure and often placed directly in front of the	In <i>martahi godang</i> , the framing was about the men were having the discussion

		vanishing point to emphasise their importance. This also followed by more were placed on the right side of cultural kings to show their honor.	on what to do in HHBTS ceremony. the men were wore batik suites coat and lobe on their head. Its part of the role in attending traditional ceremony especially in HHBTS ceremony.
b.	<i>Mora</i>	<i>Mora</i> were sat on the right side of cultural kings and on the chairs.	
c.	<i>Anakboru</i>	<i>Anakboru</i> were sat beside <i>suhut/kahanggi</i> and sat on the red carpet.	
3.	Maralok-alok		
a.	<i>Suhut/ kahanggi</i>	<i>Suhut/ kahanggi</i> were sat on the carpet	Cultural kings were a strong figure and often placed directly in front of the vanishing point to emphasise their importance. This also followed by more were placed on the right side of cultural kings to show their honor. In <i>martahi godang</i> , the framing was about the men were having the discussion on what to do in HHBTS ceremony. the men were wore batik suites coat and lobe on their head. Its part of the role in attending traditional ceremony especially in HHBTS ceremony.
b.	<i>Mora</i>	<i>Mora</i> were sat on the right side of cultural kings and on the chairs.	
c.	<i>Anakboru</i>	<i>Anakboru</i> were sat beside <i>suhut/kahanggi</i> and sat on the red carpet.	
4.	Mangupa		
a.	<i>Suhut/ kahanggi</i>	<i>Suhut/ kahanggi</i> were sat on the carpet	Cultural kings were a strong figure and often placed
			In <i>martahi godang</i> , the framing was about the men

		directly in front of the vanishing point to emphasise their importance. This also followed by more were placed on the right side of cultural kings to show their honor.	were having the discussion on what to do in HHBTS ceremony. the men were wore batik suites coat and lobe on their head. Its part of the role in attending traditional ceremony especially in HHBTS ceremony.
b.	<i>Mora</i>	<i>Mora</i> were sat on the right side of cultural kings and on the chairs.	
c.	<i>Anakboru</i>	<i>Anakboru</i> were sat beside <i>suhut/kahanggi</i> and sat on the red carpet.	

The table 4.7, 4.8 and 4.9 showed the metafunction occurred in nonverbal text of HHBTS ceremony. The nonverbal semiosis found that the visual metafunction such as representational, interactional and compositional are found in 4 parts of ceremony of HHBTS namely *martahi godang*, *mangalo-alo mora*, *maralok alok* and *mangupa*.

2. There are 7 texts realized different formulations of verbal and nonverbal semiosis of HHBTS ceremony indicate ideology, power and influential ways of life. The 7 texts are 1) Experiential/ representational/ enhancement pattern/ *suhut/kahanggi*, 2) Experiential/ representational/ locution pattern/ *suhut/kahanggi*, 3) Experiential/ representational/ enhancement pattern/ *mora*, 4) Experiential/ representational/ idea pattern/ *mora*, 5) Experiential/ representational/ enhancement pattern/ *anakboru*, 6) Experiential/

representational/ locution pattern/ *anakboru*, 7) Experiential/ representational/ idea pattern/ *anakboru*. Moreover, this seven patterns guide to the ideology of Angkola's Bataknese such as Experiential/ representational/ enhancement pattern/ *suhut/kahanggi*, Experiential/ representational/ locution pattern/ *suhut/kahanggi*, Experiential/ representational/ locution pattern/ *anakboru*, Experiential/ representational/ idea pattern/ *anakboru*. belong to the ideology of: *hormat mar mora*. Experiential/ representational/ enhancement pattern/ *mora*, and Experiential/ representational/ enhancement pattern/ *anakboru* belong to the ideology of *manat mar kahanggi*. While Experiential/ representational/ idea pattern/ *mora* belong to the ideology of *elek mar anakboru*. This ideology is the sacred things to be part of Angkola's Bataknese and also showing their power and effect on their ways of life. In addition, those patterns has the power for *kahanggi* to conduct traditional ceremony, power to *mora* in arranging the traditional ceremony, and power for *anakboru* in preparing the artifacts in traditional ceremony especially HHBTS. From these powers gain the ideology of *manat mar kahanggi*, *elek mar anakboru* and *hormat mar mora*. This ideology also as the influential of life while in daily life, *kahanggi* and *anakboru* are respecting to *mora*, *kahanggi* must loving their *anakboru* like sister and brother and *mora* as the advisor in everythings *kahanggi* and *anakboru* want to share.

3. Reasons for the whole aspects of verbal and nonverbal components are ideology *manat mar kahanggi*, *elek mar anakboru* dan *hormat mar mora*. This ideology is also as the guidance, power and influential ways of life for Angkola's Bataknese.

5.2 IMPLICATION

This study implies the pattern of text in HHBTS and which indicate to the power, ideology and influential ways of Angkola's Bataknese life, are 1) Experiential/ representational/ enhancement pattern/ *suhut/kahanggi*, 2) Experiential/ representational/ locution pattern/ *suhut/kahanggi*, 3) Experiential/ representational/ enhancement pattern/ *mora*, 4) Experiential/ representational/ idea pattern/ *mora*, 5) Experiential/ representational/ enhancement pattern/ *anakboru*, 6) Experiential/ representational/ locution pattern/ *anakboru*, 7) Experiential/ representational/ idea pattern/ *anakboru*. Moreover, this seven patterns guide to the ideology of Angkola's Bataknese such Experiential/ representational/ enhancement pattern/ *suhut/kahanggi*, Experiential/ representational/ locution pattern/ *suhut/kahanggi*, Experiential/ representational/ locution pattern/ *anakboru*, Experiential/ representational/ idea pattern/ *anakboru* belong to the ideology of: *hormat mar mora*. Experiential/ representational/ enhancement pattern/ *mora*, and Experiential/ representational/ enhancement pattern/ *anakboru* belong to the ideology of *manat mar kahanggi*. While Experiential/ representational/ idea pattern/ *mora* belong to the ideology of *elek mar anakboru*. This ideology is the sacred things to be part of Angkola's Bataknese and also showing their power and effect on their ways of life. By this implication, the millennial people in today globalization era especially young people of Angkola's Bataknese understand what are the meaning, the ideology, the power and influential ways of life of their ethnic. Because in maintaining the ethnic group the society must know in detail especially in the language study what are the verbal and nonverbal elements means. By this pride, they will also inspire

to hold the wedding ceremony by their own traditional wedding ceremony because of the values behind that.

The implications of this study contribute to some aspects are: first, metafunction study both verbal and nonverbal data from HHBTS traditional wedding ceremony. Second, it also contribute the implication of patterns found in HHBTS ceremony which those patterns has the power for *kahanggi* in conducting traditional ceremony, power to *mora* in arranging the traditional ceremony, and power for *anakboru* in preparing the artifacts in traditional ceremony especially HHBTS. From these powers obtain the ideology of *manat mar kahanggi*, *elek mar anakboru* and *hormat mar mora*. This ideology also as the influential ways of life while in daily life, *kahanggi* and *anakboru* respect to *mora*, *kahanggi* love their *anakboru* like sister and brother and *mora* as the advisor in everythings that *kahanggi* and *anakboru* want to share.

5.3 SUGGESTION

This study is about multimodal analysis which is relating between verbal and nonverbal analysis in *Horja Haroan Boru Tapanuli Selatan* (HHBTS) in order to obtain the ideology, power and influential ways of life from Angkola's Bataknese. Here are some suggestions:

For the further researcher it might be great to conduct the other ceremony belongs to Angkola's Bataknese such as, Ceremony of Siriaon, Siluluton, Pabuat Boru and etcetera. The further researcher also possibly take another area to be conducted such as discourse analysis, theme, rheme, Syntax, morphology and many other fields of linguistics study in order to complete the linguistics

knowledge of traditional ceremony in Angkola's Bataknese, it also give the big contribution to the next generation, to educational field and the whole of the world the knowledge of cultural studies and the richness of Indonesia.

For Angkola's Bataknese, especially for millennial generations of Angkola's Bataknese, first, it must be continued to be studied in linguistics area, to give the understanding and to maintain the importance of our culture. Second, To spread Angkola's Batak understanding of ideology, power and influential ways of life. Third, after knowing the knowledge clearly, apply this ideology and maintain the traditional ceremony in order to stay afloat in this globalization era. The last, dear millennial generations, do not shy to throw your traditional wedding ceremony since there are many values of marriage life that you will get here. Be brave to maintain and show your pride of Angkola's Bataknese, love your identity because it will teach you many lessons in life. You will not regret it. Believe me. It works.

For Cultural and Tourism Office, please strengthen the relationship between cultural holders and cultural officer to maintain the existing of many ethnics in this North Sumatera Province. Please facilitate the training and funds to keep the spirit of maintaining and preserving culture to the ethnics' holder.