

CHAPTER I

INTRODUCTION

A. The Background of the Study

There was a strong correlation between language and culture because language was one of culture's products. Language was influenced by culture and vice versa. In short, everything about culture would be shown in language. Language and culture were two major things that could not be separated in human life.

Mostly, in expressing the ideas and qualities, ethnics used signs. Semiotics concerns with everything that could be taken as signs. Semiotics involved the study not only of what we referred to as 'signs' in everyday speech, but of anything which 'stands for' something else. Nothing is a sign unless it is interpreted as a sign (Chandler, 2007:21).

In the process of interpreting text of art and literature, the researcher had to construct the meaning. Text of art and literature were not only books, but it could also dance, ceremony, tradition, and folklore (Endraswara, 2013:37). In Batak Toba culture, there were many traditional ceremonies. Considering the use of signs within the culture, *mangampu boru* ceremony was one of the examples.

Mangampu boru could be defined as a bataknese family brought up woman from different ethnic as foster daughter and gave her *marga* (clan), so she officially was a bataknese. One of the examples of *mangampu boru* was a man who was bataknese with *marga* (clan) Sibuea wanted to get married with a woman who was Manadonese. So, before they did wedding ceremony, the woman should had *marga*

first. Groom's family (Bataknese) asked their *tulang* to accept the bride (Manadonese) as his foster daughter. After reaching the agreement, the bride would be given *tulang's marga*. The ceremony of giving *marga* (clan) was called *mangampu boru* ceremony.

Mangampu ceremony was important because it was not only as the condition for someone (non-Bataknese) who wanted to marry a bataknese, but also to maintain Batak Toba tradition. This ceremony is the evidence that only bataknese can do wedding ceremony in Batak Toba culture (Sinaga, 2012:108).

In *mangampu boru* ceremony, symbol was used to express the purpose, feelings, gratitude, respects, and prayers. For example: *Boras sipir ni tondi* (rice). *Boras sipir ni tondi* (rice) was given by *tulang* (uncle) to the woman (non-bataknese) when she had been officially a bataknese. *Boras sipir ni tondi* (rice) was put a bit on the woman's head. It was a symbol of giving the strength to the woman's soul because *pir tondi* meant strengthen soul. After putting the rice on the bride's head, *tulang* threw up a bit of rice and say "Horas" three times. It symbolized the bride who was non-bataknese had been officially a bataknese. So, rice was the symbol of blessing as described in *umpasa* below.

Tulang :

Pir ma pokki bahul-bahul pansalongan

Pir ma tondi luju-luju ma pangomoan

Meaning :

Tulang blesses the bride. She will have a good financial and strengthened her soul.

Mangampu boru was a marriage between non-bataknese and bataknese so just few of women (non-bataknese) who implemented *mangampu boru* ceremony knew the meanings of the symbol which were used. Moreover, there were bataknese who did not do this ceremony whereas they got married with non-bataknese because of economic problem.

Henani (2016) conducted a research in Mesuji about bataknese's perception toward raised *marga*. She found that 70% of bataknese in mesuji hope the ceremony of raised *marga* can be easier especially the duration of ceremony, cost, and the process of finding a family who is willing as foster parent.

There were also many of bataknese people who live in the city did not care anymore with their own culture. As a result, their children who were the young generation did not know well or not interested in learning Batak Toba culture. They could not speak Batak Toba language. As an addition, there was a community in other countries which learnt about Batak Toba culture. It was not impossible we could loss our culture if we did not do the revitalization.

Another research was done by Friska et.al (2016) about revitalization model for Batak Toba's cultural vocabularies, Batak Toba language was in danger to diminish. The use of Batak Toba's cultural vocabularies was only related to *adat* events. Decreasing the use of Batak Toba's cultural vocabularies was bad for younger speakers in Batak Toba. If the Batak Toba's cultural vocabularies were not revitalized, the possibility of extinction would happen as soon as possible.

This study was expected as one of ways to maintain Batak Toba culture especially *mangampu boru* ceremony. By describing every symbol in *mangampu*

boru ceremony had meaning, this study was expected could be an answer for bataknese who had stereotype that Batak Toba ceremony was complicated, spent lots of money, and time so they would stop killing their own culture. Through a piece of writing, we could spread ideas worldwide, catch up with lots of people.

There have been some studies related to traditional ceremony of child fostering. In Batak Toba tradition, there were two kind of child fostering ceremony. They were *mangain* ceremony and *mangampu* ceremony. *Mangain* ceremony was held for fostering a child since she/he was a baby.

Harahap (2011) conducted a research about the process or steps of *mangain* ceremony. The ceremony was almost same with *aqiqah* (the islamic tradition of the sacrifice of an animal on the occasion of a child's birth), but in *mangain* ceremony, the animal which was sacrificed must be an ox. In Java culture, Marthasari (2016) explained in her study that the ceremony of child fostering in Mlonggo, Jepara was simple and more like banquet.

As an addition, Arihta (2015) found that there were some symbols which were used in child fostering ceremony of Karo. There were *kain perembah* (wrap shawl) which was a symbol of wraparound baby carrier, *kain ndawa (ulos)* which was a symbol of the protection for the baby, and the last was money which was the symbol of taking care so the baby grows healthy and also the symbol of announcement that the baby was officially as the family members of the foster parents.

So, inspired by the phenomenon and previous studies, this research was to analyze the symbol on Batak Toba *mangampu boru* ceremony. This study used

semiotic theory by Pierce to carry out the meaning of symbol in *Mangampu Boru* ceremony.

B. The Identifications of the Problems

Based on the background of the study, some problems were identified as follows:

1. Many women who did *mangampu boru* ceremony did not know the message of the symbols.
2. There were batakese did not do *mangampu boru* ceremony whereas they got married with non-batakese.
3. Many of batakese people who live in the city did not care anymore with their own culture.
4. Many young batakese generations were not interested in learning about Batak Toba culture.

C. The Problems of the Study

Based on the background of the study and the identifications of the study, then the problems were formulated as the followings:

1. What were the symbols used in Batak Toba ceremony *Mangampu Boru* and what were their meanings?
2. How were the symbols used in Batak Toba ceremony *Mangampu Boru* interpreted by using Peirce's triadic theory?

D. The Objectives of the Study

In relation to the problems of the study, the objectives in this study were formulated as:

1. To find out the symbols and their meanings used in Batak Toba ceremony *Mangampu Boru*
2. To describe the interpretation of the symbols used in Batak Toba ceremony *Mangampu Boru* by using Peirce's triadic theory.

E. The Scope of the Study

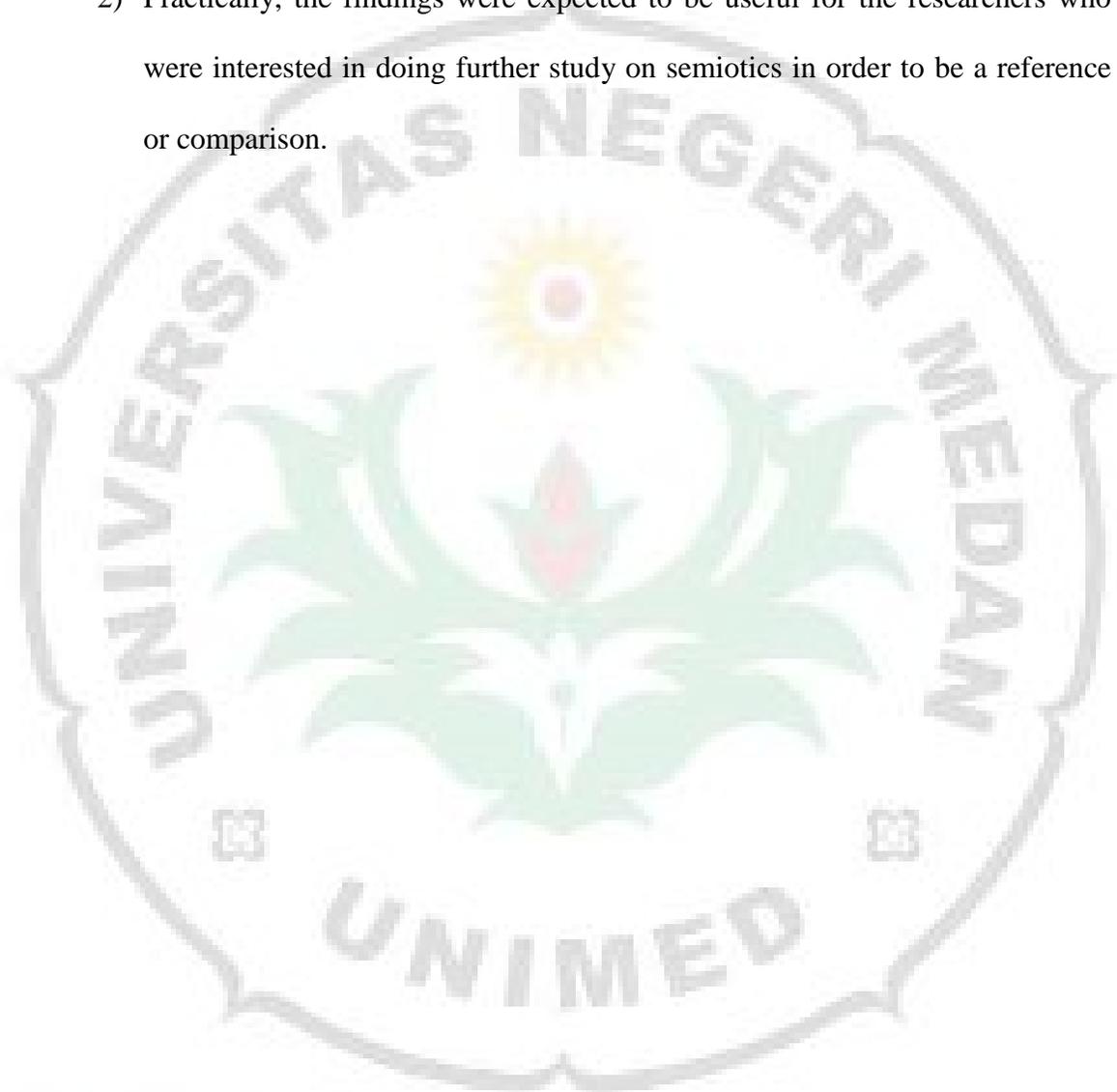
To avoid an overlapping and misleading discussion, this study was only focused on symbols which become one of the types of sign based on Peirce semiotic theory. This research was conducted to describe the semiotic meaning of each symbol in Batak Toba ceremony *Mangampu Boru* in Pekanbaru by using Peirce's triadic theory.

F. The Significances of the Study

The findings of the study were expected to give both theoretical and practical significances:

- 1) Theoretically, this study was expected to be useful for English and Literature students in order to enhance their knowledge about semiotics related to culture, especially Batak Toba culture which was concerned on *Mangampu Boru* ceremony.

- 2) Practically, the findings were expected to be useful for the researchers who were interested in doing further study on semiotics in order to be a reference or comparison.



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