

# CHAPTER I

## INTRODUCTION

### A. Background of The Study

In this modern era, pantun has been growing to be a less interesting industry for the people who want to make their feelings known, without causing friction and without saying or doing anything which would clash with or interfere with the other person's feelings.

Theoretically, the pantun consists of four lines with the following provisions: the first two lines are called sampiran (couplet) and they shows the pantun of the pantun. The second two lines are called isi (content). The content is the core part or the intention of pantun with crossed pantuns. In other words, the pantun of pantun refers to the first two lines of sampiran. In addition, the pantun has another characteristic that is the number of syllables in each line is between eight to twelve syllables. Thus, the pantun is a literary work that is bound by *sampiran* aspect, content, pantun, and number of syllables per line.

As a *pantun*, *Ndungndungen* of Karo is one of the cultural products that remain alive on Karo, the ethnic groups in North Sumatera. The function of *Ndungndungen* in Karo society as a tool and art of communication in the aspects of their life. It is one of the expressions of experience, feelings which is express in literary form and song lyrics. *Ndungndungen* divided into three kinds such as: *Ndungndungen Anak-anak*, *Ndungndungen Muda-Mudi*, and *Ndungndungen*

*Orang tua*. In this sense, it plays an important social role as markers of customs and vehicles of wisdom in the everyday life of local communities.

*Ndungndungen Nasehat* and *Ndungndungen Adat* can be investigated by semiotic. Semiotics is a study of signs, but it is not merely about what we refer to signs in daily communication, but also anything which stands for something else. Charles Sanders Peirce classified the signs into three classifications, the most basic classes of signs in Peirce's are icon, index, and symbol Cobley (2001). An icon is a sign that is made to resemble, simulate, or reproduce its referent in some way. An index is a sign that refers to something or someone in terms of its existence or location in time or space, or in relation to something or someone else. A symbol is a sign that stands for its referent in an arbitrary, conventional way. Here are the examples of some *Ndungndungen Nasehat* :

*Ersigar-sigar si bulung kenas*

"Beautiful spiny pineapple leaves"

*Enda ngencuah ku kandibata*

"Road down to Kandibata"

*Sibar bage me kata nibelas*

"Until here the word was delivered"

*Mejuah-juah pendungi kata*

"*Mejuah-juah* at the end of the word"

The *Ndungndungen Nasehat* showed that *Mejuah-juah* (Karonese greeting) is classified as a symbol, which means are greeting and meeting in Karonese. Karo people used it in everyday conversation and cultural events. Making conclusions as a symbol that is a sign that stands for its referent is arbitrary, conventional way. This part of the menu is used as the content after the sampiran (complement).

*Kandibata* as the icon of this *Ndungndungen Nasehat* . It is indicated by the use of the names of the regions in the Karo area. The icon is a relationship

between representatives and objects that have similarities to the name of the area in Karo. Based on the similarity between the sign and the thing it represents, Kandibata is classified as an icon.

The sign types that found in *Ndungndungen Nasehat* are Icon and symbol. Index not found in that *Ndungndungen Nasehat* .

At the present moment, *Ndungndungen* Karo is less frequently used. Compared to its usage in the past, the young couple were used *Ndungndungen Muda-mudi* as a media of communications in their acquaintances. It is very much different from the young couples nowadays who tend not to use it as mean communications to express their culture symbol. Today, it is rarely heard in daily conversation. It is only available for traditional events and wedding ceremony or custom party.

The previous research done by Ginting (2009) about "*The Value and The Function of Ndungndungen Pantun Karo*". Based on the research conducted, The value of *Ndungndungen* Karo mostly reflect social, cultural as well as the educational value and the functions of that are as communication, social related values, cultural pedagogy, emotional expressions, aesthetical, and educational functions. The main purpose of it among Karo ethnic is to educate the general public so as to enable them in giving advice, knowing how to conduct a proper manner in society and maintain the kinship.

Another research done by Iswary (2010), on "*Pantun Bahasa Indonesia-Makassar*". In her research finding, the results explicitly expressed cross-cultural between cultural symbols and iconic in Malay-Makassarese-Chinese. Cultural symbols such as Makassarese's icon was reflected by lexical options, for example,

words such as *karaeng* 'King', *jonga* 'deer', *aksuling-suling* 'to flute', *lipak sakbe* 'silk saroong'. The Chinese's cultural symbols and icon could be seen by using lexical such as *Nona*, *Toke*, *red color*, *China Kampong*. While Malay's symbols and icon indicates by using the lexical like *tuan*, *bulan purnama*, *inta*, *pinang*, *sirih*, etc. Each symbol and icon used from each culture showed the cultural values significant in their communities.

Every society has their own perspective to interpret the sign meaning in *Pantun*. They respect and follow their tradition where it has an important and sacred value or it can be guidance for human life. From the previous studies and explanation above, this research will be focused on a sign in *Ndungndungen* Karo using Peirce's theory of signs: icon, index, symbol to show the meaning of all signs are found in *Ndungndungen* Karoespecially in *Ndungndungen Nasehat* and *Ndungndungen Adat*.

### **B. The Problems of The Study**

The problems of the study were formulated as the following :

1. What were the icon, index, symbol used in *Ndungndungen Nasehat* and *Ndungndungen Adat* ?
2. What were the meanings of icon, index, symbol used in *Ndungndungen Nasehat* and *Ndungndungen Adat* ?

### **C. The Objectives of The Study**

The objective of the study were formulated as the following :

1. To find out of icon, index, symbol used in *Ndungndungen Nasehat* and *Ndungndungen Adat*.

2. To describe the meaning of icon, index, symbol used in *Ndungndungen Nasehat* and *Ndungndungen Adat*.

#### **D. The Scope of The Study**

The scope of the study focused on *Ndungndungen Nasehat* and *Ndungndungen Adat*. This study specifically investigated sign classification which are icon, index, symbol based on Peirce's semiotic theory.

#### **E. The Significances of The Study**

The significances of the study are expected both theoretical and practical contribution in semiotics studies, especially in analyzing sign classification used in *Ndungndungen Nasehat* and *Ndungndungen Adat*.

1. Theoretically, through the finding of the research the students of English and Literature Department to learn more about semiotics studies especially in Karo traditional literary work, such as *Ndungndungen Nasehat* dan *Ndungndungen Adat*.

2. Practically, the students of English and Literature Department must be able to understand the use of sign classification used in *Ndungndungen Nasehat* dan *Ndungndungen Adat*.