

CHAPTER I

INTRODUCTION

1.1 Background

Language and culture are intertwined. A particular language usually points out to a specific group of people. When you interact with another language, it means that you are also interacting with the culture that speaks the language. You cannot understand one's culture without accessing its language directly. Cultural identity can be marked by language, although language can be used to refer to other processes and developments, like when intentions are explained in the language by a specific speaker. A specific language refers to a particular cultural group. Ideology, power and influential ways of life shared by an ethnic group make up what we call culture. This set of attributes influences the behavior of the individual members of the group and their interpretations of the meanings of the behavior displayed by each member. The set of attributes of a culture is expressed through language. Language is also used to point to objects that are unique to a particular culture. All this means that learning and teaching another language is essential for international communication and cooperation. The knowledge of other languages facilitates knowledge of other countries and the specific cultures of each one.

Language and context are two aspects of communication which determine meaning making by the culture and indicating the ideology of each society.

Halliday (1978:2) characterize culture as an information system in social terms; and characterization can be explain as follows:

“Any actual context of situation, the particular configuration of field, tenor, and mode that has brought a text into being, is not just a random jumble of features but a totality- a package, so to speak, of things on these occasions and attach these meanings and values to themselves is what a culture is” (Halliday and Hasan, 1985:46). This means, field, tenor and mode colmplete the understanding of meaning in any language.

Culture and tradition are national heritage which have fundamental values and should not be separated from the nation. The cultural development is expected to guide nations having national identity in order to create a conductive climate and harmony among communities. Therefore, the local cultural values are able to positively and productively respond to modernization in parallel with nation values (government rules 2004 in Sinar 2011:5)

In Cultural traditional ceremony, there are two aspects containing verbal and nonverbal text. Verbal text is the spoken text from the participants, while nonverbal text is the whole aspects besides verbal text such as artifacts, participants' position and other elements in traditional wedding ceremony. These two aspects guide to know and understand Ideology, power and influential ways of life of certain culture.

Wedding ceremony is the sacred event to begin the new life of new couple. This ceremony happens once in life and this potentially as a reference for

a new couple to go through the future life. The choice of reception without considering the values in its event might not be the good beginning. The *moral* lesson exist in traditional ceremony, our ancestors formulate the concept in full of values in each steps. For example in *Angkola's Batak* ceremony, there is a step called *Martahi godang* (discussion for upcoming brides) by following this step the process of the ceremony expectedly runs well, everyone knows his duty and his action in that event.

Angkola's Batak is one of the cultural communities in Indonesia. It is located in Tapanuli Selatan, part of North Sumatera Province. Nowadays, the population of the *Angkola's Batak* spread around the world doing the socio-economic activities and bring their specific culture with them to be in parallel with other nations. Therefore, it should be saved from extinction, so that people in the future are still able to practice and maintain their own culture.

The awareness of maintaining the cultural wedding ceremony is no longer as an attention of many people. We have to realize that culture contained symbols and values which are useful to manage all dimension in social life. These symbols and values are part of non-verbal and ideology aspects and must be understood by each society in order to continue the life with cultural aspect in it. The globalization era come and develop significantly, this might be the reason for the decrease of cultural aspect in individual mindset.

Wedding ceremony shares a full of cultural aspects for its community which must be maintained and done by the society themselves. By this consideration, this study will be focused on how linguistics terms applied in

traditional ceremonies in *Angkola's Batak* and impact on the ideology, power and influential ways of life in its society. *Angkola's Batak* ceremony may spend three days begin with preparing for the ceremony like discussing with the family and leading persons in the community. They talk about a material and *moral* donation to help the family who wants to make the ceremony. In *Angkola's Batak* community there is a social structure which is called *dalihan natolu*, there are three elements in society, they are *mora*, *kahanggi*, *anakboru* their function and role is complete each other in daily activities of the society. The community plan and manage the stages or the steps of the ceremony so that it can run well, and the ceremony is successful. Cultures and traditions display local wisdoms which function as guides for the community member internally and simultaneously factor as filter externally to the outside communities. This makes cultures and traditions as identities. Once the cultures and traditions get lost, identities also get extinct. The multicultural contexts, identities are very crucial to maintain, balanced situations among the participants. Thus, the culture and tradition for the *Angkola's Batak* Bataknese people are of importance. It is a fact that the young generations of *Angkola's Batak* Bataknese are focusing the threat of cultural loss. Thus, the study on the cultural and traditional approach of *Angkola's Batak* need to be conducted.

Dalihan natolu, the three elements in *Angkola's Batak* society have their own role, the first element, *mora* gives ideas, advice, and suggestion, they also acted as the leading persons supported by the second element, that is called *kahanggi*, they are the brothers from the husband and the wife's family. The third element is *anakboru*, they are the men who get married with the daughters of the

mora. These men are responsible for doing the work in the wedding ceremony like cooking and serving the food for the guests in the ceremony. These three elements symbolized as “*Tolu Sahundulan*” (three legged stove) which means these elements interconnected and supported each other that reflects the cooperation and respect. So these three elements must know each position and line of duty. The ideology and power exist here and also impact on *Angkola’s Batak* society life.

The current customary ceremonies of the *Angkola’s Batak* community are:

(1) Ceremony of *Siriaon / Horja Haroan Boru / Pabuat Boru* (Traditional Ceremony of Marriage), (2) Ceremony of *Siluluton / Mambulungi* (Ceremony of Death) and (3) *Horja Siulaon* (Traditional Ceremony of Work). Each *Angkola’s Batak* people that has been married automatically become a member in carrying out the *Dalihan na tolu* and responsible for completing the traditional ceremony of *siriaon* and ceremony of *siluluton* in the midst of the indigenous people. Before the customary event begins, then there is a planning activity whose name *marpokat* that related to the matter of indigenous affairs required an agreement. Result of agreement / *musyawarah adat* is called *domu ni tahi*.

There are 3 (three) levels of *Horja* which also determine who should attend the event, namely: 1) *Horja* with the foundation of slaughtering chickens. This *horja* inviting only his closest relatives and his invitation server as an ordinary invitation. 2) *Horja* with the foundation of slaughtering goats. This *horja* is usually referred to in the *paradatan*, namely: *pangkupangi*. 3) *Horja* with the foundation of slaughtering buffalo. This *Horja* where all the elements

(institutions) *adat* invited, both in the village and those outside the village, such as Kings Torbing Block, Kings of the village *na walu* and cultural king.

Horja haroan boru is the biggest traditional wedding ceremony in *Angkola's Batak* ethnic with all aspect and complicated stages in one pack, this biggest ceremony possibly give a contribution to understand ideology of *Angkola's Batak* in detail. The description above becomes the reason why this *horja haroan boru* is the main topic in this study.

Here are stages in *horja haroan boru*, the first is *Marpokat Haroan Boru*, the second is *Mangalo- alo Boru dan Manjagit Boru*, the third is *Pataon Raja-Raja Adat dan Koum Sisolkot*, the fourth is *Panaek gondang*, the fifth is *Mata Ni Horja*. *Mata Ni Horja* is the core of the whole event, where at this stage consists of several events, namely bring the brides to *Tapian Raya Bangun*, *Mangalehen gorar* (customs title), *Mangupa*, *Ajar Poda* (Advises), *Mangoloi Na Loja*, the last is *Marulak Ari (Mebat Lungun)*.

The first is *Marpokat Haroan Boru*, the consensus held by the Organizing committee, where the event will be attended and implemented by relatives' family. First step the consensus is held in *sabagas* means in the house among parent and children then continued the consensus to the relative families and the last is consensus in one village. In *Marpokat sahuta* or consensus in its village, Representatives of the family convey the intention to hold a large customary party and ask the help from all parties for the party to take place properly.

The second is *Mangalo-alo Boru dan Manjagit Boru* (welcoming the bride) which aims to welcome the bride to the village of the groom. The welcome

procession consist of *gendang* (Drums), *pencak silat* (martial arts), *payung kuning* (yellow umbrellas), *tombak* (spears), *pedang* (swords) and the groom's relative families make a line to welcome the bride.

The next is *Pataon Raja Adat dan Koum Sisolkot*. It means to invite the older or the cultural king and another parties for the biggest event which will be held on the day and date specified by the hostest.

The next step is *Panaek gondang*. It means the committee put on the traditional drum into the place. There is a consensus in every step of the ceremony. And after the consensus held by the committee then the ceremony of put on the traditional drum implemented directly.

The last is Mata Nihorja, this is the core of the whole ceremony. This step consist of several point such as Bring the Bride and Groom to Tapian Raya Bangun, long ago Tapian Raya Bangun is the place near the river to throw all the bad things in each personality, but then adjusted to bring the bride to the place that has been provided in the form of a ladder for the bride and the intention is still the same in order to throw bad nature of each bride to start a new life in their marriage. After that *Mangalehen gorar*, means the cultural king gives the last name or a traditional title for the man as a pride in the future. Furthermore, *Mangupa* means feeding the brides and the families give advices to the brides, the example how to face the problems in the marriage life. After that, *Mangoloi na loja* the relative families give their gratitude to all of the committees for the days who had helped them to go through the ceremony and *Marulak Ari* is stay in

touch to the bride side in another word, visit the bride's relatives in order to stay in touch with them.

The meaning and philosophy of *Horja* is showing gratitude to God, implementing, nurturing, developing and preserving all ancestral values that are hundreds of years old, a sense of togetherness, a sense of help, mutual help, mutual respect and also benefits to the community.

The meaning of the cultural wedding ceremony covers the whole aspect of life, and this will not be found in the concept of national wedding ceremony. The breakdown of one relationship might be occurred because of this point of view. The marriage is not only about Quarrels that occur in one couple due to the lack of understanding of traditional ceremonies concept so that the couple cannot interpret the importance of relationships in a household.

In addition, in *Angkola's Batak* wedding ceremony there are many people who involved, such as *Mora*, *Kahanggi* and *Anakboru* who have their own responsibility, power and ideology for the whole process of this wedding ceremony. The success and failure of this event and marriage are belongs to them. So, if there are problems of this marriage couple in the future, these three participants must be followed to clear the problems. This three elements might not be found in another culture.

On the other hand, national wedding has the following stages, start with the opening by mc, then the bride welcoming procession followed by the romantic songs, after that congratulatory speech from the family and continued to please the guesses to have dishes that have been deserve and the last shake hands to the

brides, other music or entertainment continues to be played until the event is over.

The comparison between traditional wedding ceremony and national wedding ceremony give the different ideas, values and knowledge which contained in each procession. The previous descriptions show that many linguistics terms, power, noble values and ideology of life in traditional wedding ceremony which must be known and described clearly to the public as one of the heritage for our nation. By this reason, this study was conducted urgently to know in detail what contents and the meaning in each step in each materials and in each words are; and to maintain the power, noble values and idiology of *Angkola's Batak* Traditional Wedding Ceremony as part of this community.

One of the study is discussing about verbal text of traditional wedding ceremony in Batak Angkola was conducted by Amri (2018) focused on the performance of the oral tradition of *Angkola's Batak* custom called *Mangupa*. He analyzed the performance of text, co-text and context, breaking the values of local wisdom and revitalized traditional *Mangupa* as a model of preservation of *Angkola's Batak*. The findings are performance data of oral *mangupa* tradition by preparing: a) pangupa material b) place of ceremony c) determining seat position and d) giving advice. The value of local wisdom: a) human relationship with God, b) the meaning of human life, relation with relatives and society, c) human relationships with the natural surroundings, d) human relationships with time, e) advice for diligent and enterprising, (a) the values and meanings of customary philosophy of pangupa materials, i) indigenous Angkola's Bataknese aligns customs with religion) "ombar do adat dohot ibadat", j) the occurrence of shifting time of implementation of the *mangupa* tradition, k) the *harajaon* title

penalization to the bride and *suhut* family, 1) the bride who has not held traditional ceremony still have indigenous debt valid as long as custom which must be paid until they have sustenance. This study didn't identify the verbal text based on Halliday (1994) and this study didn't identify the realization of the text. This study contributes the relevant knowledge of verbal text from *mangupa* which is one of the sources data in this recent study. It shows how verbal text used to indicate ideology, social context and ways of life in *Angkola's Batak* societies. In the recent study, *Mangupa* is one out of four stages which was analyzed both verbal and nonverbal texts in identifying the realization of the text and the reason for it.

Another study conducted by Rahma (2016) applied multimodal analysis of cultural discourse to find meaning created by verbal and visual components referring to the concept of social semiotic analysis of Traditional Ceremony of Deli Malay Ethnic Group in Medan. The finding is about textual metafunction shows the most dominant topical / paste themes. Clauses that begin with the theme of the participant indicate that the speaker is more accentuated information about who, or what is involved in the action as the starting point of the conversation. This study, didn't identify the relation and realization of the text between verbal and non verbal texts by using logico semantic system, whereas the recent study identify the relation and realization of verbal and nonverbal text in HHBTS ceremony. These two studies possibly contribute the knowledge to this study, Amri (2016) contributes the knowledge of how *mangupa* looks like and contribute the findings of meaning in *mangupa* event. While Rahma (2016) contributes the knowledge of how multimodal analysis works.

Comparing to this recent study, this multimodal analysis on wedding ceremony of *Horja Haroan Boru Tapanuli Selatan (HHBTS)* enriched the theory of multimodal analysis especially in the field of cultural wedding ceremony in Indonesia. This study observed two aspects of verbal and nonverbal text of *HHBTS*. From these two aspects found the meaning, power, ideology and the influential ways of life of *Angkola's Bataknesse* society. Additionally, non verbal aspects can be put into analysis to support the language analysis. For example, *Manyurdu burangir* (serving betel leaves) which must be completed by other compositions such as soda, powder made of shellfish shell (*kapur*), gambier (*gambir*), tobacco (*tembakau*) and areca nut (*pinang*) sliced into pieces arranged in a specific compartment called *salipi*. In *Angkola's Batak* ceremony if there is no *burangir* there is no cultural ceremony. This tradition symbolizes the spirit, bravery, and medicine for the person who eats it.

The five compositions must be in one pack called *Opat ganjil lima gonop*, it means the five compositions have to serve in one. Each of the ingredient symbolizes the characteristics of *Angkola's Batak* communities. *Sirih* means *Suhut Bolon* (the host of the event). *Soda* means *Kahanggi* (they are the brothers from the husband and the wife's family). *Gambir* means *anakboru* they are the men who get married with the daughters of the *mora*), tobacco means *anakboruni anakborutta*, *pinang* means cultural king. It is believed that the nowadays couples who leave performed *HHBTS* ceremony, last forever in a holy matrimony of family. This is to show that the couples have internalized values of the *Dalihan na tolu*. It is also a fact that few *Angkola's Batak* couples who have got married in different ways other than the *HHBT* ceremony last shorter. This fact shows that

the HHBTS ceremony is one factor to facilitate family life and relations. Thus the social situations compelled by the HHBTS needs to be studied.

Foremost, The connection of verbal and visual elements plays a vital role in delivering the meaning. As in *Mangupa* for example, the families feed the bride as well as give her advice of how to overcome problems after marriage. The followings are the text taken from *Mangupa* which delivered by Suhut/Kahanggi.

“Harani hudakkit nakkin dibagason benna adong nakkin saotik nagiot husampeon ima tu anakta si Arinatama. Benna madung hubege nangkin hasil musyawarah ni maradu raja diluaton, dohot kesepakatan ni keluargatta, ima nakkin dipayakkon matuho guar ni oppung mu ataupun guarni orang tuaku. Artina pemangku guar I sonnari madung ho amang, sehingga tabiat ni oppungmu dohot nasihat-nasihat ni oppungmu akkon adong do dibadanmu. Selanjut na tu parumaenta, pertama nadidokkon ni oppungta najolo ima tuhami sude bahwasana seorang istri inda tola ima menipu tu suami. Cohtohna, apabila adong disimpan ho parumaen hepeng saperak atai idongkon ho nadong, “haram” hukumna i pergunaon ho. Satoruna hamu amang dohot parumaen, ulang hamu durhaka tu amang dohot inangta.”

“I climbed this house because I wanted to deliver something to our son Arinatama. I already heard the result of the discussion in this cultural stage, and also the agreement of our family, grandpa’s name was given to you, it means you are the owner of grandpa’s name hence the grandpa’s character must be there on you. Next to our daughter, first, it was said by our ancestor, as a wife, don’t ever tell a lie. For instance, if you have money one rupiah, but you say nothing

“haram” you are not allowed to use the money anymore. Foremost, to both of you, don’t be disrespect to your parents.”

Meanwhile the visual is shown as following:



The picture above showed that one of the family member was serving sipulut and Manyurdu Burangir and provide upa-upa as the mediators of physical soul destined for the bride, which consist of colourful of sipulut, rendang, boiled egg, salt, betel leaves and part of buffalo’s body such as, feet, heart, spleen, ear, and tongue and covered by banana leaf and ulos adat. While feeding the bride it is expected that bridegroom will consider their own role as husband and wife, and how to walk together as husband and wife and to bring their marriage in successful life.

For young generation, they may not understand the meaning behind every philosophy of each stages in HHBTS whereas it has powerful impact for the life after marriage. It is customary that couples who held the wedding ceremony with horja haroan boru successfully have a long life marriage. For example, when couples decide to hold their weeding traditionally, there are many stages to pass, many people to have a responsibility for their traditional ceremony and maintain

their wedding in HHBTS ceremony. Thus, it is important for people nowadays to understand every aspect of HHBTS in order to maintain their culture.

In considering the explanation above, this study arises the question, "is multimodal analysis of traditional wedding ceremony of Deli Malay Ethnic Group in Medan the same with multimodal analysis on wedding ceremony of HHBTS? It needs further study on what make it different. In consequence, this is the main idea in conducting this study. It is expected that the finding of the study enrich the horizon of multimodal analysis study on traditional wedding ceremony to discover how both modes of communication interplay to send messages, indicate ideology, power and ways of life symbolizing the reality from one of the culture in Indonesia.

1.2 The Focus of Study

This study is concerned with obtaining the data how meanings are made by involving two different modes such as language and symbols/ objects used in *The Wedding Ceremony of Horja Haroan Boru Tapanuli Selatan*. This study is focused on *Angkola's Bataknese* which comes from Tapanuli Selatan as the home town of *Angkola's Bataknese* which is conducted in Medan.

Concerning with the data consuming and analyzing, the study is limited and focused on the process of *Horja Haroan Boru*. This *Horja Haroan Boru* is wedding ceremony which is held on the man side called *Horja Godang*.

Moreover, this study focused on *Dalihan na tolu* as the main participants for accomplishing this traditional ceremony. *Dalihan na tolu* are *Mora, Kahanggi*

and *Anakboru* The verbal and non-verbal semiosis of *Dalihan na tolu* are parts of this study.

By investigating and analyzing the language and symbols used in those activities, it is expected that data give information to listeners, viewers, or readers how meanings/ information are packed and sent to them and how linguistic and semiotic modes are understandable by applying the discourse analysis principles of Systemic Functional Linguistics (SFL) by Halliday (1985, 1994, 2004); Grammar of visual design by Kress and Leeuwen (1996, 2006), and interpreting the Visual by Joyce and Gaudin (2007).

1.3 The Problems of Study

This study observed how verbal and nonverbal components make meaning in the biggest *Angkola's Batak* traditional ceremony; a) is the verbal meaning similar to nonverbal meaning, b) is there combination of verbal and nonverbal meanings making new meanings, or c) do verbal meanings project the nonverbal meanings indicating ideology, power, and ways of life? Through the analysis of meaning, the problems are formulated as follows:

- 1) What verbal and nonverbal components are used to create semiosis in wedding ceremony of HHBT?
- 2) How are verbal and nonverbal components are formulated to indicate ideology, power and influential ways of life?
- 3) Why are the verbal and nonverbal components of semiosis realized in the ways they are?

1.4 The Objectives of The Study

In line with the problems, the objectives of the study are:

- 1) to analyze verbal and nonverbal components of semiosis in the HHBT
- 2) to formulate a model of verbal and nonverbal realizations to indicate ideology, power and influential ways of life.
- 3) to elaborate reasons for the use of verbal and nonverbal semiosis in HHBT

1.5 The Significance of the Study

The findings of the study are expected to be theoretically and practically contributed in some respects.

- 1) Theoretically, the findings of the study add up new horizons in theories of Multimodal Analysis. In addition, the finding will possibly be reference for the further study on Multimodal Discourse Analysis
- 2) Practically, the findings potentially give a contribution for
 - a) understanding and internalizing of the *Angkola's Batak* speakers of their culture.
 - b) documenting of the traditional ways of life, and
 - c) developing cultural awareness among the Angkola's Batak speaker.