

THE SEMIOTIC REPRESENTATION ANALYSIS OF WEDDING CEREMONY IN WEST SUMATERA PROVINCE

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Abstract. This study examines the symbolic representations of cultural meanings behind the traditional wedding procession in West Sumatra. This study is a descriptive qualitative study whose data were collected by literature study. The collected data were analyzed using a descriptive approach based on Roland Barthes's theory of semiotics which includes the discussion on denotative and connotative meaning as well as myth. The results of the analysis were presented in the form of a description of Roland Barthes's semiotic symbols. By examining the marriage procession, there are two interesting topics that can be studied further more. Firstly, the wedding procession itself. Secondly, the variety of materials and objects which are used when performing the traditional wedding procession.

Keywords: semiotics representation, wedding ceremony, cultural symbol, West Sumatra

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INTRODUCTION

Indonesia is a country with diverse cultures, religions, languages, and ethnic groups. Each of this diversity always has its own identity and cannot be united by any physical condition. Thus, one thing that can understand and recognize each of this diversity is language. In a different condition, language functions as one of the products of culture and is able to unite the diversity that exists. Language is also one of the instruments in knowing and knowing about culture in depth. The point is that language is one of the important products of a culture. The concretization of diversity is historical preservation in the context of language that shows the existence of the culture.

One thing that could be proof of diversity in the cultural context, which still exists today, is the oral culture of the West Sumatra community. This oral culture refers to the

process of understanding the fundamental meaning of each culture, which exists. However, to arrive at an understanding of the oral culture, everyone experiences difficulties. The difficulty in question is how the basic terminology of each tribe is difficult to understand or to be translated. The language diversity possessed by the people of West Sumatra is one of the obstacles in understanding each culture. That said, because almost every tribe on the island of Sumatra has its own language and to unite all the diversity is the national language, namely Indonesian. However, for many people, the vocabulary of the Indonesian language vocabulary still has difficulty in translating the terms or terms of indigenous languages used by local people, especially the West Manggarai language. So, consequently, the translation used is sometimes ambiguous and causes difficulties to understand. This kind of thing often happens in the cultural ceremony genre.

Indonesia is known as an archipelago with a variety of traditions and cultures that affect various aspects of life, including in matters of marriage ceremonies. A marriage ceremony in a cultural context is one of the traditions in the form of rituals with various functions. Marriage is something sacred, great and monumental for every life partner. Therefore, marriage is not just following religion and continuing instinct to form a family. However, it has a very deep and broad meaning for human life towards the ark of life as it aspires

The purpose of marriage for indigenous peoples is of a nature kinship is to maintain and continue the descendants according to the fatherly or motherly line or motherhood. In terms of the series of wedding ceremonies, each region has its own series of events, such as those of the Sundanese people. In a series of traditional wedding ceremonies in West Sumatra there are various symbols in the form of actions, as well as verbal language in the form of poetry or songs. All these symbols become an inseparable part of the entire process of traditional Sundanese marriage ceremonies, as well as in traditional marriages that can be found in other cultural systems.

In West Sumatra the area is famous for its matrilineal system, where the lineage is derived from Mother. This system makes the process of marriage in Minangkabau unique. Every region in Minangkabau has different customs and habits, as well as in the marriage process. For example, in the city of Padang itself, the salvation or delivery is paid by the woman, while in Bukittinggi honesty or delivery is paid by the men. In terms of use also has a little difference and there are many more differences that will be found.

Every human child is good at transition. Very transition period means for everyone is after marriage, because it is a time when someone starts a new life by breaking away from the nuclear family group, to form their own small group (household). This means that wedding events are very important for a person's life cycle, and marriage will always be marked by various processions both customarily and religiously in each society with a kinship arrangement however, marriage requires adjustments in many ways. Marriage creates new relationships not only between the groom and the bride, but also between the two families. The background between the two families can be very different both in origin, habits of life, education, social level, manners, language and so forth. Due to that difference, willingness and ability to adapt each other is required in making a marriage successful. The introduction and approach to getting to know the character of each person and family is very important to obtain harmony or harmony in the relationship between the families.

A marriage recession is also a procession of traditional meetings. Every custom meeting in the western Sumatra region always carries out Alur Panitahan, which is a custom speech that is spoken when sitting together for deliberations to agree on an intention. This was also stated by Jamin (3), "In customary conversations or commonly referred to as *panitahan*ters, there is a figurative language used by *mamak* from both women and men to convey their intentions and objectives in terms of proposing marriage, exchanging signs, picking up *marapulai* (men who are applied), and also delivering *marapulai* to home *daro's* child." This means women are those who proposed their men. The territory of West Sumatra, marriage has been arranged in the custom of marriage, including the procedures and completeness in dressing especially for the bride and groom. The interesting part is the completeness of bridal clothes, in addition to the procession.

If people deeply investigate, there are many customary wedding ceremonies which have similarities comparing each other. Despite of their similarities, each region certainly has its own characteristics. From a series of traditional wedding ceremonies, there is one common thread that can be concluded. Almost the entire series of wedding ceremonies begins with asking for blessing to parents. Therefore, Ngaras as a series of traditional Sundanese wedding ceremonies is considered very important to be carried out and studied. Based on the background of the research described above, the problem that will be presented in this study is: How can wedding processions in West Sumatra represent their culture? The second thing is what is the meaning of each wedding procession? Relating the problems above, this study would like to see and describe how the meaning, meaning of the wedding procession in West Sumatra, and also the meaning of the clothes used in the procession, by using Roland Barthes's semiotics

The most important area that Barthes explored in his study of signs was the reader. The connotation, even though it is the original nature of the sign, requires active readers to function. According to Colbey & Jansz (1999) in (68-69), argues "Barthes at length reviews what is often referred to as the second level meaning system, which is built on other existing systems. This second system by Barthes is referred to as connotative, which in his *Mythologies* explicitly distinguishes from denotative or first level system of meaning. Continuing the study of Hjelmslev, Barthes creates a map of how signs work." Based on the quotation above, it can be explained that the meaning of denotation on the surface of Barthes has a different meaning from the general meaning. If in a general sense denotation is the real meaning, it is instead used as a reference and refers to the use of language with meanings that are consistent with what is spoken.

Then, according to Budiman (in Sobur, 70-71), "the notion of denotation, according to Roland Barthes, is the system of first level significance, and connotation at the second level. In this case denotation is more associated with the closure of meaning and thus censorship or political repression". As a reaction, the most extreme is the opacity of oppressive denotations. From the two quotations above, it can be said, Barthes, in semiotics not only understands the process of signification, but he also sees other aspects of signification, namely the myth that marks a society. Myth (or mythology) is actually another term, used by Barthes for ideology. This mythology is the highest level in the study of a text, and is a series of myths that live in a culture. Myth is important because it does not only function as a charter for the group that states it, but is the key to opening up how the human mind in a culture works.

Barthes developed the theory of connotation as a basis for studying culture and building theories about culture. The connotation of a cultural phenomenon can be formed in a community. In the study of culture, the connotation was developed into a theory of myths that is different from the myth known in general. From the quotation statement (Hoed 66-67), said: "Myth in this particular sense is the development of connotations, namely the meaning of signs that are arbitrary (arbitrary) so that it is open to various possibilities. Myth with that meaning Barthes said as semiological system".

From the above review, it can be explained, that semiotics aims to explore the nature of the sign system that goes out of the rules of grammar, syntax, and regulates the meaning of text that is complex, hidden, and dependent on culture. This then raises attention to the additional meaning (connotative) and denotative meaning or link and the impression that is generated and expressed through the use and combination of signs (Sobur, 38) "Semiotics has a wide range in applicative study areas, and is spread across several disciplines. Semiotics in the area of communication science studies also has a wide range." It can be applied to various levels and forms of communication, such as mass communication, intercultural communication, political communication, and so on.

The first stage of Barthes' semiotic theory is known as denotation. Denotation is what is described as a sign of an object. In a general sense, denotation is usually understood as a literal meaning, a real meaning. This is in accordance with the quote from Wibowo (22), which says that "The signification process traditionally referred to as denotation usually refers to the use of language with meaning in accordance with what is spoken. In Semiology Roland Barthes and his followers, denotation is the first level significance system, while the connotation is the second level. Besides that, eating connotation is a term used by Barthes to show the significance of the second stage. This illustrates the interactions that occur when a sign meets the feelings or emotions of the reader and the values of the culture. The connotation has a subjective or at least intersubjective meaning. According to Wibowo (22) "The connotation works at a subjective level so that its presence is not realized. The reader easily reads the connotative meaning into the denotative meaning."

In the Barthes Framework, connotations are identical to ideological operations which he calls "myths". According to Budiman in Sobur (71) it is said, that myth serves to express and provide justification for dominant values that prevail in a given period ". In Barthes's research the term myth, namely cultural references, originating from culture Myths are also used to explain the symptoms or reality that are designated by symbols, which ones are noted is the connotative meaning of existing symbols with reference to history (in addition to culture). In other words, myth serves as a deformation of symbols which then presents certain meanings, based on the values of history and culture of society. For Barthes mythologies are not only words but also can be shaped writing, photography, films, scientific reports, sports, shows, even advertisements and paintings. In Barthes's hands semiotics is widely used in many fields as a tool for critical thinking.

METHODS

This research that would be carried out is related to Minangkabau culture, precisely about customary wedding processions, including clothes worn by brides. Traditional clothing is a form of physical culture. This research would use qualitative

research methods with the presentation of semiotic analysis. According to Bungin (37), "Qualitative research aims to represent what is currently valid in it there are efforts to describe, record, analyze, and interpret the conditions that are currently occurring or existing". Data collection techniques are carried out by conducting observation, documentation and literature. Data analysis techniques during the field using analysis techniques by Roland Barthes through three activities carried out, namely exploring the meaning of denotations, connotations and myths.

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Semiotic is used to find out the meaning and function of a sign, through semiotic analysis researchers can represent objects into a meaning, one of which is nonverbal signs such as cartoons. Before the researcher analyzed a sign with the semiotic method, the researcher first collected cartoon images from several newspapers that could represent the reality of a marriage custom and after the images obtained from Google web were selected to fit the next research the researcher determined the signifier in the object of research, the signifier will be the level of expression and signified will be the level of content. After the researcher understands and determines the markers and markers, the researcher analyzes the object of research according to the semiotics presented by Barthes.

RESULT AND DISCUSSION

In this part the researcher attempts to analyze some notions that have to do with discussing the problem in this study, and those parts need to be elaborated to provide systematic clarity on the problem of representation of marriage in West Sumatra. In West Sumatra, it is a matrilineal system, making marital affairs the interests of relatives, not merely the affairs of individuals who will build new households, starting from the matchmaking process to matters related to marital consequences. The researcher's interest in researching marriages in West Sumatra, because of her reasoning, that local wisdom is formed as a cultural superiority of the local community as well as geographical conditions in a broad sense. Local wisdom is a product of the culture of the past, which should be continually fitting for life. Although it is of local value, the values contained in it are considered to be very universal or related to the general public.

In the marriage in West Sumatra, it is known that they use the matrilocal system positions men, who will become husbands, as strangers above his wife's house, also called *sumando*. On the other hand, men in the position of people came, so the moral rules apply, among others: urged *makonyo manyauik*, in the town of *makonyo* to come, to be swept away by *makonyo tabao*. It means coming because you are picked up, leaving

because you are being escorted. In each marriage, men are picked up by the wife's family in a traditional manner and escorted by male relatives in a customary manner.

The researcher is interested in examining the value of *Minangkabau adat* because the customs contained in this marriage are different from other customs, and that custom makes the writer interested in researching it, through photos, which are listed on a website on Google. By looking at the wedding procession, there are two interesting things to study. In this section, the researcher will explain the discussion.

Firstly, various kinds of materials and objects used in traditional wedding procession. Secondly, the process of the customary procession of marriage in West Sumatra. By seeing the rules in their wedding, it could be explained that the thinking of Minangkabau people, the most ideal marriage is marriage between close family, such as marriage between children and nephews. According to Samin (53-56), "ideal marriage" for Minangkabau people is between "early *samo* crew". The pattern of marriage is based on a communal system and adopted collectivism". For the people of West Sumatra, especially the Minangkabau people, marriage is divided into several purposes. The first is to fulfill the custom itself, therefore having to be plated by every community and marriage is a must.

The first thing that the parents do is matchmaking, or what is called "*maresek*". This term describes the process of finding consensus on matchmaking, which applies to almost all ethnic Minangkabau people, both those living in West Sumatra, and those who live outside the province. When a girl has grown up and it's time to be married, that's when the father and mother begin negotiating with *mamak* (usually *mamak kanduang*) to find a mate. *Mamak* is a sister or sister of Mother. In this case it means that the responsibility is on the back of the *mamak*, which is to find a mate or partner who is worth and right. Things that are different from implementation in other regions. In West Sumatra. in accordance with the matrilineal kinship system that applies in the Minangkabau community, in general explorations until this application is carried out by the female's family.

Then, marriage in West Sumatra, like in other areas, starts with a proposal procession *Maminang* is a term to refer to application processions in tradition in West Sumatra According to Minang culture that adheres to the matrilineal system, the application procession is actually carried out by the woman's family to the family of the man who will be proposed. For the sing man, who become the bride, will call to invite the community to bring *carano* containing betel nut, areca nut and cigarettes. As the denotation a means of communicating lips service and opening words to the community. In the connotation meaning, it functions as a regulator the order of life of the Minangkabau people. The connotation meaning of the *Pasukan* carried out by carrying out *carano*, was carried out in a dialogue between the two parties represented by the envoy delegation from each party. Guest and party of the host. When the group of women arrived at the house of the men and after drinking and eating the women, it was mentioned that the men were unlucky. This is the representation of the request for permission from their side, whether it is in time to convey the intention of the arrival of the entourage, and the extinction of the guards or men after being disputed with the appropriate, already at the place and time.



Fig. 1

In the second picture bellow, another process is called *Batimbang Tando jo Bainai*. If the agreement of the men has been reached, it will be conveyed to the female family. Then the next process is to carry out *batimbang tando*, or in Indonesian it is engaged, where the relatives of the women come together to the house of the male relatives, carrying *batimbang tando* betel nut, equipped with objects as a sign which includes a ring gold in the *carano*, brought by all women relatives. *Batimbang tando* or known as exchanging rings. This represent what has been done by *manti nan* repeating with *mamak* the male or prospective son-in-law strengthened. On the day determined to weigh the *commando*, at the women's house gathered members of the group who would weigh *Tando*, attended by the parents or *tunggana*i of the house concerned. After drinking and eating, then prepare the following ingredients with *gambir*, *sadah*, *siriah saguguiah*, 3 pieces of areca nut, 3 pieces of *gambir*, enough ingredients and a ring. By looking at this, it can be understood that the myth in this event, that a marriage is not only binding on two prospective brides, but also the two families

In this procession also determines the wedding date for the two prospective brides. After determining the date of implementation of the bride and groom's second marriage, parents and all the families of the two brides began preparing for the wedding in accordance with the prevailing customs. This represents that if the wedding was not carried out according to *adat*, the two families would be embarrassed because the event was not carried out by custom. The first person to be called by the villagers later is the "*mamak*" or mother of the two brides, because in West Sumatra the area is famous for its matrilineal system.

In the other hand, through the image of the luggage in the *carano* bellows, it can be said that this is a symbol. It is in accordance with what was stated by Mulyana (92) who said that a symbol or symbol is one of the categories of signs.



Fig. 2

In the third picture below, is the wedding ceremony, called *Baralek*, named the inauguration of the marriage between the bridegroom and the bride, commonly known as *Kenduri*. The people of West Sumatra usually wear traditional wedding clothes that have been prepared according to their culture. This traditional dress from Padang generally has a red color with a section of headgear and many other decorations. The denotation meaning would be, that, this special wedding dress specifically for West Sumatra is still often used by the people there. To be more attractive, the clothes are adapted to the times so that they are not outdated, but do not eliminate the element of the original culture. It is seen that the sarong worn by the bride is wrapped around the waist, and below it to the extent of the ankle. This is in accordance with the woman's genitalia. From the installation of loose structures can be drawn the connotation meaning, namely the norms of movement of women in the Minangkabau who are always polite and manners.

By looking at the traditional clothes of the Minangkabau people bellow, which are used in wedding ceremonies, visually the clothing is a symbol, which is contained in the structure, color, and decorative motifs that can be observed when it is used.



Fig. 3

By seeing all pictures above, it might be told that in the semiotics, this is part of the context of the situation is the environment in which there is text (in this case a picture), which plays a role in life. This is a concept that has been established in linguistics. The context of the situation is not only interpreted in concrete terms as a brief report on audiovisuals but furthermore, a representation of a particular environment has a relevant relationship with text. This is consistent with what stated by Sinar (24) said "In the context of the situation there are three variables as determinants of some factors, namely: 1) Medan, 2) facilities and 3) involvement, Medan, namely talking about interacting activities that have two dimensions, namely what is discussed and for what is discussed, involvement refers to who is discussed or who was involved in the conversation, and the means were how the conversation was carried out "

By seeing those three pictures, they can be explained that in Minangkabau groups, they have certain symbols as markers that have meaning in accordance with the cultural order of the people. These symbols are found in a variety of physical cultures such as architecture, traditional equipment, transportation and others. One category of Minangkabau physical culture is traditional clothing. The symbols on clothing are a sign of a social system. The sign as a guide to cultural patterns obtained based on continuous experience by the ancestors of the Minangkabau people. In Minangkabau society, traditional clothing, known as traditional clothing, is one of the results of physical

culture. On important occasions such as wedding ceremonies, these clothes are a symbol of the wear's users.

From the picture above, we can see bridal clothes, which are called children's dam clothes specifically used by bridesmaids in the *tunduak* ceremony. In the clothes there is an addition, namely *bungo suntiang* (edit flower). *Bungo Suntiang* a kind of crown made of brass decorated with edible flowers paired after *kupiah batatah* as the head cover of a bride. So the clothes that distinguish between brother and sister clothes with brides are edit flowers. All of these things can be said as denotation meanings.

A *suntiang* consists of various types of objects that are decorated in such a way that they can form a beautiful unit. There are *bungo sarunai*, which are usually arranged in 5 layers. Then there is the *bungo gadang* which also consists of 3-5 layers. While the decorations that are at the top is the rocking flower. *Suntiang* is one of the *daro's* headdresses. *Suntiang* which is used in general is now commonly called *suntiang gadang*. This name is to distinguish between *suntiang ketek* (small) which is commonly used by bridesmaids, called *pasumandan*. However, behind the weight, we can draw connotations and myths, that *suntiang* is a symbol of the burden and responsibility that will be borne by the *daro* child (the bride) in the course of her life as a wife and mother in the future.

CONCLUSION

This study uses a semiotic study to find out the symbolic form, denotation meaning and connotation meaning and interpretation of the meaning of myths to conclude the representation of traditional marriage in West Sumatra. The meaning of myths, the deepest meaning which is usually conventional illustrates that the people in West Sumatra, especially at the wedding ceremony, respect the family system, prioritizing consultation. Besides that, don't forget about family history, and use symbols at weddings, starting from the application to the wedding party.

In the community in West Sumatra, marriage is one of the chains of life that is implemented through customary laws which have become the blood of the flesh from now until now. As a result of this study, the researcher can reveal that to be able to understand the meaning of a representation of symbols implied in a text, it can be helped by looking at the component's meaning. The meaning of a text, will be formed from a combination of some of the smallest elements of a meaning called components of meaning. The red thread representation can be drawn, starting from the procession to the traditional clothes worn by brides on West Sumatra is a tradition passed down through the culture there. This can be described as a representation of the responsibilities that will be borne by a woman, after she is married.

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