

SIGN IN NDUNGNDUNGEN KARO

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Abstract

This study dealt with sign in Ndungndungen Karo. The objectives of the study were to investigate the sign types (icon, index and symbol) used in Ndungndungen nasehat & Adat by using Peirce's theory. This study was conducted by using descriptive qualitative method. The data of this study were 32 Ndungndungen Orang Tua, consisted of 16 Ndungndungen Nasehat and 16 Ndungndungen Adat from the book entitled 375 Ndungndungen Karo by P. Angelo PK. Purba OFM Cap. For collecting data, this study used the method of literature study and interview. The findings showed that the total numbers of sign classification were 59. There were (46%) Icon, (15%) Index and (39%) symbol. The use of icon became the most dominant types of sign classification found in Ndungndungen Nasehat dan adat after the use of symbol and index. The meanings of sign types (icon, index and symbol) found in Ndungndungen Nasehat dan adat to show their politeness in talk and the messages, advices, or as a guidance to their life.

Keywords: Sign, Karo, Ndungndungen nasehat and Ndungndungen Adat

INTRODUCTION

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.

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.

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. 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*.

REVIEW OF LITERATURE

1. *Semantic*

Semantics was concerned with the conventional aspect of linguistic meaning, but it can still be understood as studying the relationship between signs. Given the other similarities discovered between spoken and sign languages, it should go without saying that the latter has a role to play in Semantics studies; however, we will argue that some properties of sign languages should give them a central role in foundational semantics studies. In particular, we will argue that sign languages can provide unique insights into the foundations of semantics—Carnap's (1942).

Because semantics studies the linguistic expressions themselves and abstracts from the speaker and the utterance context, the meaning studied by semantics cannot be determined by the speaker's intentions or the contextual circumstances, that is, the only meaning aspect that falls under the scope of semantics is the literal meaning of an expression, which I define as the meaning that an expression has as a result of linguistic, semantic conventions, regardless of any actual use of the expression.

2. *Semiotic*

Semiotics is concerned with meaning; how representation, in the broad sense (language, images, objects) generates meanings or the processes by which we comprehend or attribute meaning. According to Cobley (2001), The most basic classes of signs in Peirce's menagerie are icons, indices, and symbols. For Peirce, a sign is something which stands to somebody for something in some respect or capacity.

Semiotic significance is typically used in poetry, drama, or prose. The readers must understand the meaning of the symbol or sign used by the researcher in his literary work on their own. A sign can take many different forms. It could be a picture, a diagram, music, sound, a gesture, or anything else. Everything can be a sign if it points to something else. Language, according to semiotics, is a sign because it refers to something.

3. *Sign*

Any physical form that has been imagined or made externally to stand for an object, event, feeling, etc., known as a referent, or for a class of similar (or related) objects, events, feelings, etc., known as a referential domain, is referred to as a sign.

Signs can serve any purpose in human life. The signs enable people to recognize patterns in things, which act as predictive guides or plans for taking actions, and also serve as things of specific types of phenomena. It addresses someone, that is, it creates an equivalent sign in the mind of that person, or perhaps a more developed sign is a thing (could be an object, person, situation, or action) that stands for something more abstract. Our flag, for example, is a symbol of our country. According to Peirce, there are three kinds of a sign as follows:

a. *Icon*

An icon is a sign that denotes its object by virtue of a quality that they share but

that the icon possesses regardless of the object. An icon is a symbol designed to resemble, simulate, or reproduce its referent in some way. It is an imitation or something that is made to look like an object, such as a map or a picture.

b. *Index*

An index is a sign that refers to something or someone in term of its existences or location in time or space, or in relation to something or someone else. Indexical signs have a cause and effect relationship between the sign and the meaning of the sign. There is a direct link between the two for example, smoke is index of a fire.

c. *Symbol*

A symbolic sign is one in which an arbitrary and conventional relationship exists between the signifier and the signified. A symbol is a sign that arbitrarily and conventionally represents its referent. The symbol is a natural, conventional, or logical rule, norm, or habit that does not rely on the symbolic sign's resemblance or real connection to the denoted object, such as a no smoking sign.

4. *Oral Tradition*

In the modern era, studies on oral tradition cannot afford to ignore the mutations typical of textual typologies, the complex of cultural activities from which the texts proceed, explicitly or implicitly, and with which they interact.

Pantun, an oral tradition in Indonesia, plays an important role in cultural ethnicity. Pantun is an oral tradition that gathers knowledge, memories, values, and symbols in the form of non-literary or aesthetic-literary linguistic objects.

a. *Pantun*

Pantun (pronounced "pun-tone") is thought to be of Malay origin. It is the most popular Malay traditional poetry genre, and it is still very much alive today, playing important roles in traditional events such as weddings and other formal functions, particularly in Malaysia and Indonesia.

Pantun as a means of expressing one's thoughts and feelings. Pantun is one of the most popular literary expressions among Malays. It can be seen in the complete Pantun below:

*Buah mengkudu 'ku sangka kandis
Kandis terletak dalam puan
Gula madu 'ku sangka manis
Manis lagi senyum-mu tuan*

Pantun have characteristics to know whether the lines could be called as a Pantun or not:

- a) The Pantun lines must rhyme in alternate line position and on the last word,

i.e., the last word of Line 1 must rhyme with the last word of Line 3; the last word of Line 2 must rhyme with the last word of Line 4. The rhyme is written as a-b-a-b.

- b) Each line must contain 8 to 12 word parts (or syllables), with 9 or 10 being the best. The number of words is unimportant.

5. *Ndungndungen Karo*

The function of *Ndungndungen* Function in Karo Society in Karo community as a tool and art of communication in all aspects of life. It is said to be a tool and art because *Ndungndungen* is one of the expressions or expressions of experience, feelings, the human mind which is expressed in the literary form (poetry) and song lyrics. This people's poetry covers all levels of society. There are children, young people, and parents. *Ndungndungen* divided into three kinds such as *Ndungndungen Anak-Anak*, *Ndungndungen Muda-mudi*, and *Ndungndungen Orang tua*.

RESEARCH METHODOLOGY

The purpose of this study was to determine the semiotic meaning of the objects *Ndungndungen Nasehat* and *Ndungndungen Adat* using Peirce theory (1991). The descriptive qualitative method was used in this study. The research design refers to the researcher's strategy for moving forward Biklen (2007). The goal of using descriptive qualitative was to solve a problem by objectively collecting, classifying, analyzing, and describing a specific situation.

The first source of data for this research is *Ndungndungen Orang Tua*, specifically *Ndungndungen Nasehat* and *Ndungndungen Adat*, which will be supported by some informants as cultural observers who present *Ndungndungen* in order to get the meaning.

FINDINGS AND DISCUSSIONS

Findings

1. All types of sign classification: icon, index and symbol found in *Ndungndungen Nasehat* dan *Ndungndungen Adat*. The total numbers of sign classification were 50. There were 22 (44%) Icon, 17 (34%) and 11 (22%) symbol. The use of icon became the most dominant types of sign classification found in *Ndungndungen Nasehat* dan *Ndungndungen Adat* after the use of symbol and index.
2. The used of icon mostly found in the sampiran (complement) , index and symbol mostly found in the content of *Ndungndungen Nasehat* dan *Ndungndungen Adat*. Icon were referred to sign types which have the correlation between the representative and the object is familiar to the form of the object of ethnic heredity such as, *Kandibata*, *Berastagi*, *Salagundi*.
3. Index which refers to something or someone in terms of its existence or location in time or space, or in relation to something or someone else, such as *Kalimbubu*, *senina*, *anak beru* which refers

to something or someone in terms of its existence or location in time or space, or in relation to something or someone else.

4. Symbol were referred of it such as *mejuah-juah*, *tading tadingen*, *randing- andingen*, *pasu-pasu* to which refers a sign that stands for its referent in an arbitrary, conventional way.

Discussions

The research findings showed that there are types of sign found in *Ndungndungen Nasehat* dan *Ndungndungen Adat*, they are: icon, index and symbol and the total numbers of sign classification were 50. Based on the findings, the use of icon became the most dominant types of sign classification found in *Ndungndungen Nasehat* dan *Ndungndungen Adat* after the use of symbol and index.

The findings of this study were supported by Putriani's research (2012). She aimed and discovered signs in text form Pasambahan Manjapuik Marapulai that are symbol, index, and icon. The first result of these discoveries is that there are 31 signs symbols, 5 marks icon, and 3 marks index.

In traditional ceremonies for the Karo people, there is still a lot of use in traditional wedding ceremonies, death, entering a new house, and so on. In fact, during the church service the pastors often used the tools to convey the message of the teachings of the *Ndungndungen* in the Karo community to function as a tool and art of communicating in all aspects of life. In this discussion, it can be seen that the theory really worked in reality.

CONCLUSIONS AND SUGGESTIONS

Conclusions

Based on the previous data analysis, the conclusion of this research were:

1. All types of sign classification: icon, index and symbol were found in *Ndungndungen Nasehat* dan *Ndungndungen Adat*. The total numbers of sign classification were 50. There were 22 (44%) Icon, 17 (34%) and 11 (22%) symbol. The use of icon became the most dominant types of sign classification found in *Ndungndungen Nasehat* dan *Ndungndungen Adat* after the use of symbol and index.
2. The finding shows that the use of icon became the most dominant sign types in *Ndungndungen Nasehat* but, in *Ndungndungen Adat*, the most dominant types is Index. All types of sign classification found in *Ndungndungen Nasehat* dan *Ndungndungen Adat* have its own meaning refers to the use of sign itself. All signs found in *Ndungndungen* used to show their politeness in talk and as language varieties, and as their characteristic which has meaning messages, advices, or as a guidance to their life.

Suggestion

There were several suggestions that the researcher could offer to readers in conducting the related research. The suggestions are as follows:

1. Through the findings of the research, the students of English and Literature Department were suggested to learn more about semiotic especially sign classification : Icon, Index and symbol related to other culture in order to en their knowledge.
2. For other researchers, it will be usefull as guidance or reference for the further research about another oral tradition. The findings also could be used as comparison to the other researches.

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