

# Symbols, Functions and the Meaning of Wedding Clothes in Implanting Simalungun Cultural Values

Warisman Sinaga, Ramlan Damanik

Department of Batak Literature, Faculty of Cultural Sciences, University of North Sumatra, Jalan Universitas Number 19 Padang Bulan Medan

Corresponding Author: Warisman Sinaga

## ABSTRACT

The research, recording, and documenting of traditional regional costume is an attempt to identify the return types of clothes worn by the hereditary society of a nation. On the other hand, traditional clothing is already rarely used traditional clothes, even though the person is a type of clothing that reflects the cultural values of the region, and is part of the national culture. Therefore research custom clothing needs to be done in an attempt to attract back the information clear details regarding the type, variety, meaning, function, and significance that is in the custom clothing. Semiotics is a science which helps to answer it. Semiotics is the study of a sign. In each of the signs or symbols have meaning or message delivered by communicators to communicant. The relation of semiotics with this research is as a method of analysis of the text in the research on traditional clothes Simalungun. The purpose of this research was performed to analyze the image of the symbol value, function and social meanings contained in traditional clothes Simalungun. In this research the researchers using theory of semiotics which was developed by a semiologi named Charles s. Pierce. The theory developed by Charles s. Pierce has a map of interconnected elements of the sign. The element is *signifier*, *signified*, *conotative signifier*, and *conotative signified*. Then the theory of local wisdom by Robert Sibarani. To get the research data in the form of qualitative and quantitative, observational method applied to techniques of fun and talk, method of recording techniques and interviews with noted, the method of documentation with the techniques noted and methods questionnaire. The research results are presented in narrative form with formal and informal methods. In this research found several

components in traditional clothes for either man or women. On man the traditional clothes among other *toluk balanga clothes*, *gotong*, *rantei gotong*, *doromani*, *hiou*, *hadang hadang* (*Suri suri*), *ponding ulu ni begu*, *pisau suhul gading*, *hassing*, *tintin tapak gajah*, *golang harissungan* (*golang banggal*), *rudang hapias*, *ponding* (*belt*) whilefor woman *soja clothes*, *bulang*, *hiou*, *suri suri*, *bajut hundul*, *golang*, *panjetter* (*bun*) and *tintin pitta pitta*.

**Key words:** Traditional clothe Simalungun, form, function and meaning.

## 1. INTRODUCTION

Indonesia is a country with diverse culture and tribes. If we examine a great many diverse cultures and arts in Indonesia, one of them an existing traditional clothes in 34 provinces in Indonesia. Traditional clothes are the characteristic regional cultures each of which has its own meaning. North Sumatra Province which was part of the 34 provinces in Indonesia and is located on the tip of Sumatra island. The province borders the province Nangro Aceh Darussalam province known as various ethnic inhabited such as ethnic Batak Simalungun, Batak Toba, Mandailing, Pakpak, Malays also have traditional clothes each. One of the most dominant tribes in the province of North Sumatra Batak tribe. Batak have some sub tribes, among others, Batak Toba, Batak Mandailing, Batak Karo, Batak Pakpak, Batak Simalungun, and each sub tribe has customs, language and culture of each. Traditional clothes everyday Batak tribe used daily are made from woven fabric

typical Batak ulos in Batak Toba, uis in Batak Karo, songket in Malay, hiou in Batak Simalungun. In general the typical Batak woven fabric which became the main feature of its identity and traditional clothes the Batak of North Sumatra on the national scene.

Talking about tribes is certainly not complete if not discussed about the customs and culture of each ethnic. One of the tribes that are in the province of North Sumatra is a tribe of Simalungun, Simalungun tribes rich with culture also know and found traditional clothes. Traditional clothes is an outfit that has its own model used on special occasions, have regional nuances, color and a specific pattern. Traditional clothes have 2 (two) understanding among others

1. Traditional clothing in the traditional sense as illustrated above.
2. Traditional clothing in a dynamic sense, namely clothing befits clothing in general, but have a specific identities that is recognized as a characteristic of a particular region.

Typical features of the owned and recognized as belonging to that area could be a motive, images, materials, colour or a specific model. Traditional clothes Simalungun customarily worn when there is a wedding or marriage, in Simalungun society wedding ceremony also knows the traditional clothes worn when there is a wedding. Traditional clothing is one of the elements of culture generated through human thought; in the social context of traditional clothing provide harmony, harmony for humans that can be transformed into a sense of aesthetics. Traditional clothing is clothing worn by generations and is one of the identities that can be proud of the supporters of that culture.

Marriage is one of the most important parts in people's lives. Due to marriage is not only the events experienced by two different types of individuals. In fact marriage is an event involving the burden and responsibility of family, relatives and even the testimony of community members.

In the ceremony of marriage on society Simalungun found traditional clothes Simalungun worn by the groom or the bride. Both traditional clothes Simalungun worn by the groom or the bride's being used has the function and meaning of each. Traditional clothes Simalungun worn during marriage is the fashion of pride and portray grandeur and politeness. Traditional clothes Batak Simalungun encountered motifs which contain lots of functions and meanings, generally community knowing many Simalungun existence clothing custom, but very few who will understand the function and meaning of the indeed contained in traditional clothes Batak Simalungun. That is why researchers feel interested in researching on traditional clothes Simalungun, another reason that along the time of the development of the younger generation less enthusiastic towards culture and if not preserved is not impossible the use traditional clothes Simalungun will be eroded by the development of the times.

## **2. Theory Of Semiotics**

Semiotics: Greece comes from the word semeion meaning sign. In semiotics, a sign is something that communicates the meaning of which is not a sign of the sign interpreter. The meaning can be intentional as spoken word with a specific meaning, or was unintentional. The sign could communicate through the senses, visual, hearing, smell, or taste. Two main theories describing how signs of gaining the ability to transfer information. Both the theory comprehend the nature of the determinant sign as a relation between a number of elements. In the tradition of semiotics developed by Ferdinand de Saussure (referred to as semiology) are a sign of diadik relations, consists only of the form of the sign (signifier) and its meaning (marked).

## **3. The Theory Of Local Wisdom**

The local wisdom is the value of local culture having been applied to wisely manage the community's social order and

social life, local wisdom is the local cultural values that can be used to set the order of the life of society as clever and wise (Sibarani 2012;115)

#### 4. RESEARCH METHODOLOGY

The methodology used in this method are researchers in a descriptive qualitative approach, i.e. making a image or description of the object to be examined later described systematic data encountered in the field.

#### 5. DISCUSSION

For the Simalungun people, clothes in addition to functioning as cover of aurat and protect the body from heat and cold, also hinted about the emblems or symbols. Symbols that embody the values of the adi luhung overriding high by the people.

With the unite it of cultural symbols with the clothes, the position and role of clothing became very important in the lives of the Simalungun people. The various provisions of the customary set about shapes, pattern (the motive), the colour, the use, and the use of clothes. Customs provisions it put in place to educate and improve the morals of the people who wear them.

Clothes (paheian in Batak language) custom Simalungun well worn man and women contain lots of meaning, traditional clothes Simalungun for men, among others: *baju toluk balanga*, *gotong*, *rantei gotong*, *doromani*, *hiou*, *hadang hadang*( *Suri suri* ), *ponding ulu ni begu*, *pisau suhul gading*, *hassing*, *tintin tapak gajah*, *golang harissungan* (*golang banggal*), *rudang hapias*, *ponding* (*belt*).

Although men's custom clothing component Simalungun very much but generally Simalungun custom clothing for men consists of 3 sections i.e., headgear is *gotong* (headband) and then *gotong* (or headband found *doromani*, *rudang hapias*, and *rantei gotong* While the breastplate is clothes ( *Baju toluk balanga* ) and close the bottom is *abit*, the three symbolic kinship Simalungun called *tolu sahundulan* that

*issanina*, *tondong* and *anak boru*. While custom clothing for women consists of: *soja clothes*, *bulang*, *hiou*, *suri suri*, *bajut hundul*, *golang*, *panjetter* ( *bun* ) and *tintin pitta pitta*.

The symbols, functions and meanings of each component of traditional clothing Simalungun have their own meaning for example *gotong* and *bulang* is head cover for men and women. Besides as the head covering also serves as a symbol of adulthood and behave as a parent. *Gotong* and *Bulang* means the transition of status from *garama* (young adult) to be parent. So also the accessories that are attached to the *gotong* and *bulang* such as *rudang hapias*, *doromani*, *rantei gotong* also serves as a decoration on *gotong* also has a function to add charisma, spirit (*jumbalang*) to always get sympathy from others. The meaning of these accessories is that the wearing of these accessories are the descendants of the king. *Toluk balanga clothes* and *soja clothes* serves as a cover body or aurat and also to beautify the body to look elegant, full of confidence and meaning as a symbol of courage, valor, wisdom of the wearer.

*Hiou* for men as well as women wear wrapped around the waist serves to show the identity as a tribe of Simalungun also means as heating in the soul so that taking a healthy, long life.

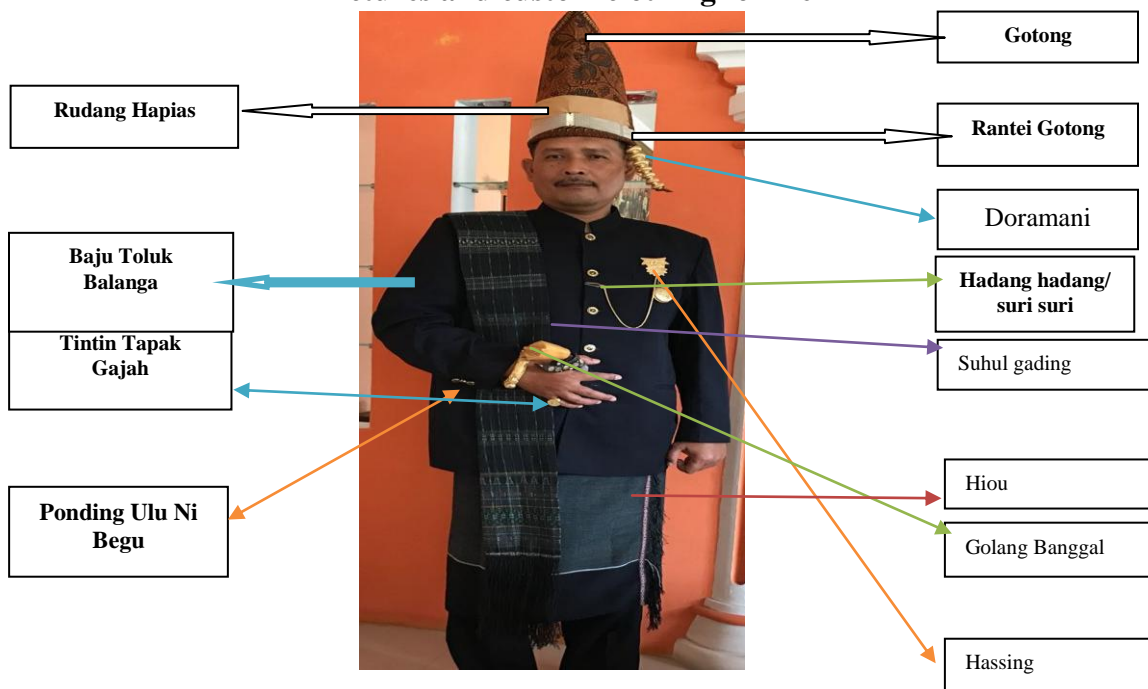
*Suri suri* for man and woman function to distinguish the class on the kinship system, if used on the shoulder of the shoulder hence the wearer *suri suri* is a verse expert (*suhut*) while if used wrapped around the waist then the user is a *daughter*(the father of a woman).At the joyous *suri suri* function serves as the symbol of the relay or the transition period from a young adult to become parents. The meaning of *suri suri* is as a gesture of responsibility run more weight due to transitional status of *garama* (young adult) become parents and meaningful symbol of courage, valor, and beauty.

*Ponding ulu ni begu* in the form of *belts* for man as well as woman function is to augment and beautify the appearance and

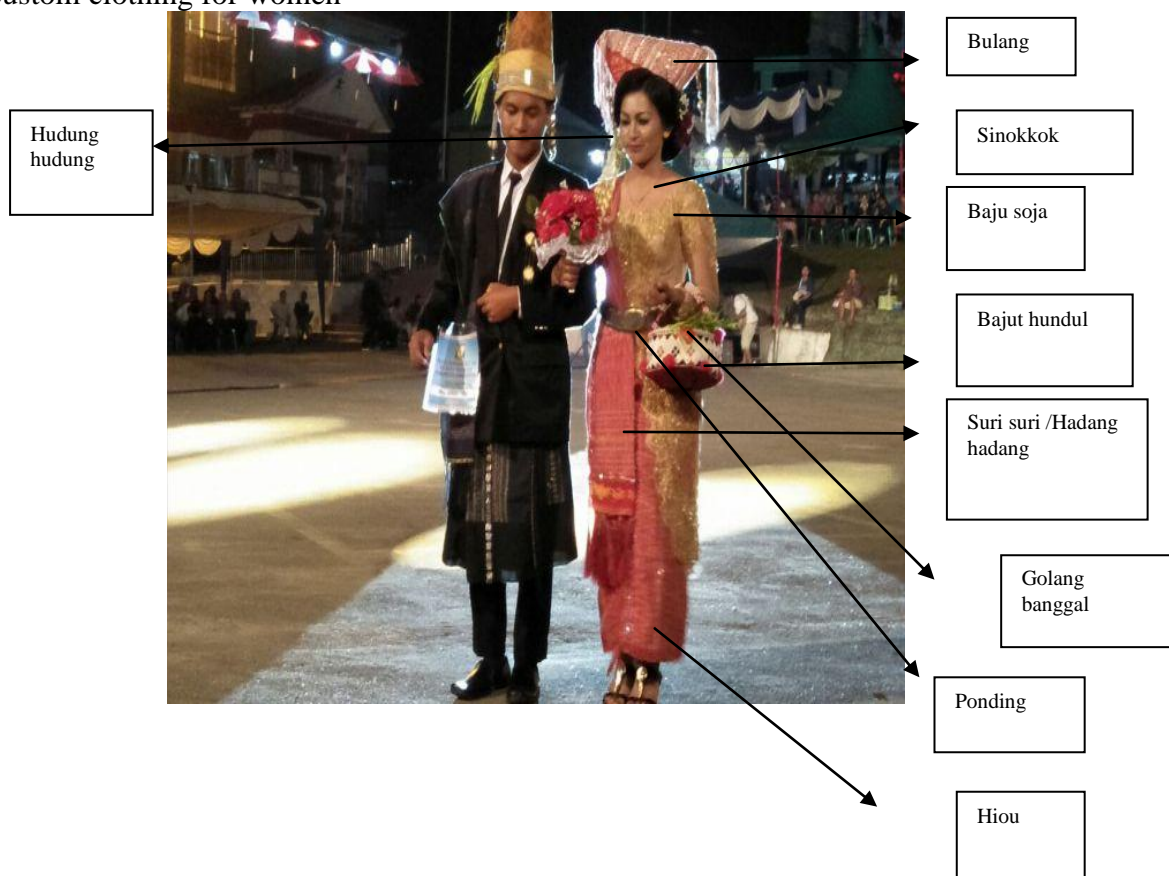
describe the authority, elegance, courage and the policy of the wearer while the meaning contained in the ponding ulu ni

begu was the reinforcement, binding customs and religions as well as the courage of the wearer.

### Pictures and custom clothing for men



and custom clothing for women





In traditional clothes Simalungun found *pisau suhul gading* called *suhul gading* because we made of ivory while if we made of wood called *pisau tumbuk lada*. The knife serves to maintain the safety of the King and his descendants of the enemies who wish to harm them and this means an attitude of blade Knight and the courage to stand up for Justice and righteousness and pride, the authority as leader.

Other accessories are *hassing*, *tintin tapak gajah golang harissungan (golang banggal)* serves to add to the beauty, elegance, authority of the wearer. This accessories when times are very rarely found because the price is very expensive because it's only the descendants of the King and the nobles who were able to wear them.

*Bajut hundul* found on the woman who is a decorated bead bag beading that serves to place such as lime and betel, betel nut, tobacco, gambier. On *bajut hundul* there is also a poison as well as an antidote if anyone wants to harm the King then the poison that is in the *bajut hundul* immediately issued in order that the King and his descendants survived. The meaning contained in the *bajut hundul* is the brotherhood against the fellow and the recognition of God Almighty.

The values of local wisdom, among others, politeness, honesty, solidarity, harmony, commitment, positive thoughts are found in traditional clothing Simalungun, such as politeness found in a dress that reflects the culture of eastern still held firm by covering the aurat, honesty found in the use of *hiou*, if the man wearing the *hiou* tip leads to the left while the woman ends facing to the right meaningful in the household there must be mutual honesty. Social solidarity found in *bajut hundul* if any brother who got poison in *bajut hundul* found an antidote to counteract the poison. Concord is characterized by *tolu sahundulan* form *gotong*, *toluk balanga clothes*, and *abit (hiou)*.

Local wisdom values more is the commitment to the task of *garama* (young adult) become parents to be found in the use of *gotong* as well as the wearing of *bulang* seen someone if applied *gotong* or *bulang* then became the harbinger of the transition of young people into parents and certainly should be kept as a parent commitment, the commitment of the other device is any custom clothing like *suri suri* if worn for man could only be black. While the local wisdom values for positive-minded found on the blade of this *suhul gadingknife* which must not be issued if not in urgent circumstances.

## 6. CONCLUSIONS AND SUGGESTIONS

### Conclusions

The research of traditional clothes Simalungun was generating some conclusions include:

1. Traditional clothes Simalungun for man include:
  - a. *Gotong*, in *gotong* found accessories (*rudang hapias, doramani, ranteigotong*)
  - b. *Toluk balanga clothes*, after wearing *toluk balanga clothes* seen *suhulgading knife, hassing, ponding ulu ni begu, golang banggal, tintin tapak gajah*.
  - c. *Hiou* for man used *hiou ragi paneand suri suri* or *hadang hadang* should only be *suri suri* who is black
2. Traditional clothes Simalungun for woman include:
  - a. *Bulang*
  - b. *Soja clothes*, *soja clothes* will look *suri suri, ponding ulu ni begu, golang banggal* which if compared to *golang banggal* for man appear larger, *bajut hundul*.
  - c. *Hiou*, for woman *hiou bopleh* used *hiou ragi paneandragi santik*. *Suri suri (hadang hadang)* should be black and red colors.
3. Each component of the traditional clothes worn by the man as well as

woman has the form, function and meaning that describe the nature of Simalungun, ethnic and also contained local wisdom shared values such as politeness, honesty, solidarity, harmony, commitment, positive thoughts.

### Suggestions

1. The younger generation in particular the younger generation Simalungun recently eroded by advances so that less understanding and loving culture especially of traditional clothes, therefore need to be ongoing construction government of Simalungun Regency so that the younger generation is more understanding and loving culture by incorporating local content curriculum for Senior High School about the culture.
2. Lately a lot of the younger generation that is less understood names of custom clothing Simalungun, therefore it is necessary to make some sort of book or catalog containing about what be a component of traditional clothes Simalungun is good for man as well as for women.
3. The necessity of Simalungun Regency Government implemented with routine at least once a week to wear traditional clothes Simalungun form gotong and hiou on SKDP that is in Government in order to make the next generation

Simalungun Regency, more loving culture.

### 7. REFERENCES

1. Abrams, M.H 1991. *A Glosary of Literature Tern* .New York, Holt, Rinehart and Wiston
2. Admansyah, Tengku 1994. *Peranan Budaya Melayu sebagai sub kultur Kebudayaan Nasional*. Medan : Yayasan Karya Budaya Nasional
3. De Saussure Ferdinand 1998 *Course in General Linguistic*Yogjakarta : GajahMada University
4. Deely, Jhon, 2009 , *Basicsof Semiotics*, Tartu University Press
5. Eco Umberto, 1978 *A Theory of Semiotics* . Indiana University Bloogmington
6. H.Hoed, Benny 2008. *Semiotika dan Dinamika Sosial Budaya*, FIB : UI Depok
7. Pierce,Charles Sanders 1996, *A General Intoduction to The Semiotic*, Indiana University Press
8. Purba, Jomen 2009 *Pakaian (paheian) Adat Simalungun*. P.Siantar: Museum Simalungun.
9. Purba ,Freddy, 2011 *Peradaban Simalungun (Inti sari Seminar Kebudayaan Simalungun Se –Indonesia pertama Tahun 1964 )* P. Siantar Komite Penerbit Buku Simalungun
10. Sibarani, Robert .2012 *Kearifan Lokal*. Jakarta :Asosiasi Tradisi Lisan

How to cite this article: Sinaga W, Damanik R. Symbols, functions and the meaning of wedding clothes in implanting Simalungun cultural values. International Journal of Research and Review. 2020; 7(1): 231-236.

\*\*\*\*\*