Utilization of Traditional Karo Marriage Symbol as Teaching Material for Deutsch Für Tourismus

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Abstract: The aims of this study is to evaluate several symbols in traditional Karo marriages. The lack of knowledge of tour guides about the meaning of the Karo traditional marriage symbols was the background for the conducted evaluation using qualitative descriptive research methods. The collected data was in the form of symbols used in Karo traditional marriages through three sources who know traditional customs and often become speakers at Karo traditional ceremonies. The results of observations and interviews found 16 Karo traditional marriage symbols. Furthermore, it is evaluated using the semiotic triangle formulated by Charles Pierce to interpret a sign in the form of representation, object, and interpretation. The results of the study of the 16 symbols were then used as teaching materials for Teaching Material for Deutsch für Tourismus, such as informing tourist destinations. The results of this symbol analysis are used as learning material, in order to increase the knowledge and skills of students to become tour guides.

1 INTRODUCTION
The Deutsch für Tourismus course is a course that facilitates students to be skilled in informing tourist destinations in North Sumatra. In order to prepare students' knowledge regarding the phenomenon of society and tourists conducting cultural tourism, several materials related to traditional culture in North Sumatra were compiled. Traditional culture in North Sumatra consists of the traditional Batak Karo, Pakpak Dairi, Simalungun, Toba, Nias, Angkola, Mandailing, and Malay cultures. Based on the results of interviews with several tour guides, it was found that not all guides understand the traditional culture of all tribes in North Sumatra. Tour guides have certain areas that are controlled so that each tour guide has a specialist tourist spot to guide.

Likewise the results of observations made at the Karo traditional wedding ceremony (which is often used as an impromptu cultural tourism destination), which is only done if the trip to a tourist object coincides with the implementation of the wedding custom. The event which is full of traditional culture usually attracts the attention of tourists. Even though it is not included in the travel program, it is still an impromptu program according to the wishes of the tourists being guided. Generally, tour guides do not understand in detail the events contained in the wedding ceremony, especially the meaning and philosophical content implied therein. The competence of tour guides is limited due to the lack of insight into traditional traditional ceremonies and cultural tourism which are not programmed in the travel program offerings. In fact, a tour guide should have an insight into the traditional culture of the areas around the tour and even have to be competent in various matters related to tourism.

The competence of a tour guide is very important because it is related to the quality of tour services and greatly influences the sustainability of buying back a travel package (Chien Lin, Lan Lin, Cheng Chen, 2018). In relation to this statement, Huan, Shu, Chan (2009) stated that a tour guide is a person who is at the forefront of the tourism industry who plays an important role in shaping the tourist experience in a destination. This is in line with the results of research conducted by Alazaizhe et.al (2019) which concluded that tour guide performance has a significant direct and indirect effect in increasing sustainable visitor behavior. Likewise, the results of research conducted by Rahayu et.al (2020) in the Lake Toba region of North Sumatra, which found that the knowledge and skills of a tour guide have a significant effect on tourist satisfaction. Thus it is necessary to pay attention to the knowledge and
skills of tour guides. Hansen and Morberg (2016) in their research also concluded that tour guides are people who stand at the forefront of the tourism industry. The same research conclusion was also found by Cetinkaya and Öter (2016), namely that there is a significant relationship between tour guide services and tourist satisfaction and the desire to continue. Andriani et.al (2015) stated that the role of tour guides is very important for the sustainability of tourist visits to the Bogor Botanical Gardens. The most appropriate conclusion is suggested by Chilembwe et.al (2014) that to improve the competence of tour guides it is necessary to carry out professional training and even the formation of tour guide associations.

Such is the importance of the competence of a tour guide, so that the Deutsch für Tourismus course needs to provide knowledge related to traditional culture in North Sumatra. This report contains an analysis of the meaning of the Karo traditional marriage symbol. This is determined based on the results of observations made when the tour guide tells the Karo's marriage customs. The symbols in question are not interpreted and interpreted clearly and in detail, but only by saying that all symbols given are in the form of prayers for the happiness of the bride and groom.

Symbol analysis is used to interpret or interpret something. Many symbols are used in cultural ceremonies or rituals. In Karo traditional marriage there are 16 symbols used, each of which has a deep meaning. The results of this symbol analysis are very important to know and become knowledge to be able to interpret symbols. This means that even outside the context of marriage, symbol analysis can be used by tour guides if they want to interpret a symbol. The competence of a tour guide should not only be limited to being competent in foreign languages, but this competence must be perfected with broad knowledge competencies, especially in tourism-related fields.

The theory used is semantic theory which is able to reveal the meaning of a symbol (Settineri et.al., 2017). Charles Peirce's theory will be used to interpret the traditional Karo marriage symbol, which describes three angles of meaning, namely: representamen, object and interpretant (Peirce, 1982). Relevant research has also been done previously such as Parmentier (2015) connecting signs with society, Rosita et.al (2019) who analyzed Westlife songs using Charles Peirce's theory, Nurhapy (2016) analyzed manga emoticons with Charles Peirce's theory. Analyzing symbols or signs is done by making triangular relationships between representamen, object, and interpretant. In producing an interpretation of a symbol, it is necessary to identify the characteristics of the symbol that is exposed to the object, then interpreted into a meaning that is referred.

2 METHOD

The type of research chosen is descriptive qualitative in analyzing data with Miles Hubermann's theory (Miles et al, 2014) with the following steps: (i) collecting data, (ii) condensing data, (iii) presenting and analyzing data and (iv) verification and conclusions. In this study, data collection was carried out by conducting direct interviews with three sources, namely F. Sinulingga in Lingga Village, Mr. Guru Singa in Sibolangit, and Mr. P. Ginting in Kabanjahe. In addition, observations and documentation on the implementation of the wedding ceremony at Jambur Medan were also carried out. The collected data is then combined. The third step is to present the data and analyze it using Charles Peirce's theory. The results of the analysis were verified by discussing the data and analysis results, then drawing up conclusions.

3 THE DISCUSSION

The data collection process begins with observing and documenting the wedding ceremony that uses the Karo traditional culture in Jambur. The documentation was identified until the symbols used at the wedding were found. The symbols found are double-checked with the source. Symbols as data in this study were then combined with data obtained from informants. The data are: (1) Amak Mbentar, (2) Kampil Persentabin, (3) Suction (isap), (4) Cimpa, (5) Uis Ariteneng, (6) Tukur, (7) Pinggan.
The sixteen analyzed data were using Charles Peirce's theory and the results of the analysis and interpretation are shown in Figures 2 – 17:

1. **Amak Mbentar**
   - in the form of pandanus
   - strong
   - for sitting and sleeping

   Figure 2: Amak Mbentar.

   Amak Mbentar has characteristics in the form of pandanus by means it is strong and not easily destroyed which can be used for sitting and sleeping. These characteristics make Amak Mbentar as a symbol of the strong foundation of domestic life both day and night.

2. **Kampil Persentabin**
   - of pandanus
   - green leaf
   - fresh
   - useful for health

   Figure 3: Kampil Persentabin.

   Kampil Persentabin is a place of betel made of pandanus equipped with tobacco, kapur, gambir, and areca nut. Kampil Persentabin is a purse-like bag made of pandanus. This persentabin skill is filled with sirih which has the characteristics of green leaf, fresh, heart-shaped, and contains components that are useful for health especially for women. Then gambir has the characteristics of a dry yellow color which contains substances that are useful for health. In addition there is tobacco in brown color, contains substances that are useful for the body, especially to reduce pain. Areca nuts are tough, thick taste but contains substances that are useful for health, especially for women after giving birth. The contents in Kampil Persentabin must be eaten at the same time. The combination of ingredients present in this combination has a positive influence on women's health. Betel (sirih) leaf in the shape of a heart as a symbol of affection that must be fostered in the household. Gambir with a dark yellow color and dry but beneficial for health was interpreted as a warning so that even if they would grow old, they should be useful to each other. Tobacco is a symbol of calm. It has been felt from its taste and function. Women need to stay calm, even if something bad happens in the household. Areca is tough. Therefore, the betel nut must first be bitten and chewed, so that it can be useful. Areca is known for its benefits for female health. A mixture of different flavors as a symbol of women's efforts to make a happy husband. The combination of substances in it brings about a color change. Gradually the color turned red. In the past, betel was used as a lip color. After the bride eats the betel, it is then distributed to the female invitation. This has become a symbol of family ties. All families must love and understand each other. Kampil is a symbol of concern and respect for one another.

3. **Isap is a cigarette**
   - tobacco
   - brown in colour
   - useful for relieving pain
   - sucked and released

   Figure 4: Isap is a cigarette.

   The next symbol is a cigarette, which is found in the smoking tradition. The content of cigarettes is tobacco, which is brown in color which containing substances that are useful for the body especially for...
relieving pain. Cigarettes are an important part of the marriage tradition of the Karo tribe. The "Suction" activity is carried out first by the groom, then distributed to the other invitees. Cigarettes are interpreted as a symbol of calm. Smoking allows men to control their emotions. This activity is a reminder to the groom to keep giving peace in household life. The word "suction" means first to be sucked through the nose, then released from the mouth. This means that all problems in the household are reviewed first, then discussed and should not be kept inside the chest.

(4) **Cimpa**

- glutinous rice
- grated coconut
- brown sugar
- very sweet
- chewy
- wrapped in cassava leaves

![Figure 5: Cimpa.](image)

The next symbol is Cimpa which made from glutinous rice, grated coconut, and brown sugar. It tastes very sweet and is cooked until it is chewy and wrapped in cassava leaves. The glutinous rice flour shows strong family ties, the coconut kernel shows the thickness of the family relationship, while the brown sugar shows a sweet life in marriage. Cooking cimpa must be patient because it takes a long time to get dry, chewy and of good quality. This means that the bride and groom must be patient and compact, so that the marriage can last. Cimpa wrapped with singkut leaves shows that the family ties will be maintained and firmly bound, such as the strong nature of cassava leaves and not easily torn. This whole symbol is interpreted as a symbol of harmony in the family.

(5) **Uis Ariteneng**

- dark colour
- majesty

- a symbol of prayer for prosperity

![Figure 6: Uis Ariteneng.](image)

Uis Ariteneng is a dark colored woven ulos that is used as a base for pinggan pasu (dish) and as a wrapper for dowry. Uis Ariteneng's color shows its majesty. Based on its function, Usi Ariteneng became a symbol of prayer for prosperity.

(6) **Tukur**

- valuable paper
- money

- a symbol of appreciation for the bride
- a symbol of legally

![Figure 7: Tukur.](image)

The next symbol is Tukur in the form of money or dowry which consists of valuable paper. The bridegroom gives some tukur to the bride as a symbol of appreciation for the bride. The meaning of the tukur is that the groom takes the bride legally from his parents.
Pinggan Pasu
- clay, large, white, heavy
- be lifted with two hands
- place for honorary meals

symbolized as a tool to gain wealth and honor

Figure 8: Pinggan Pasu.

Then the Pinggan Pasu symbol made of clay, large, white, heavy and must be lifted with two hands. It functions as a place for honorary meals such as arranged goldfish, or complete chickens, or even as a dowry. The Pinggan Pasu is symbolized as a tool to gain wealth and honor.

Landek
- the rhythm of dance
- very slow to fast and to faster

a symbol of future life will be happy

Figure 9: Landek.

Landek is the next symbol of dance. The rhythm of the dance at the beginning is very slow, over time it is faster and faster. This is a symbol of domestic life, which may seem difficult at first, but if you are able to follow the fast rhythm, your future life in the household will be happy. When the bride and groom dance, the family will come to make donations. The donations obtained are used by the bride and groom for domestic life at the beginning of the wedding.

Amak Tayangen
- pillow is wrapped in a mat
- for bedtime use

Figure 10: Amak Tayangen.

Amak Tayangen is a symbol consisting of a mat and pillow. The pillow is wrapped in a mat for bedtime use. Amak Tayangen pointed out that after marriage, the bride and groom should always sleep together.

The next symbols are Kudin and Ukat in the form of a pot and spoon. The pot is used for cooking, while the spoon is for cooking. This symbol is a prayer so that family needs can always be met, pots and spoons can function every day.

Kudin and Ukat
- a pot and a spoon
- used for cooking

symbol of a prayer so that family needs can always be met, pots and spoons can function every day

Figure 11: Kudin and Ukat.
Long cloth is a symbol used to tie the bodies of the groom and bride. Through this symbol it is interpreted that the unity of the bride and groom will be bound to be long and eternal.

The next symbol is Manuk Sangkep, which is chicken that has been cooked completely and placed on a pinggan pasu. Chickens are not slaughtered because this event is a prayer to unite the souls of the two brides.

The next symbol is Nakan Pukul in the form of rice that is clenched into a round and hard ball and then eaten. This shows that the marriage must be whole and strong, and must not be broken. Nakan Pukul is a symbol of the warmth of marriage.

The next symbol is Naruh Manuk Rajamulia in the form of a whole egg that is placed on a pinggan pasu. The meaning of this symbol is the beginning of life. By giving this egg, it is hoped that the bride will soon have offspring.

Then there is the veil that the bride wears on the head. This Tudung is heavy and is an ulos tie which also functions as the bride's crown.
This Tudung is a symbol for the bride that starting the wedding, the possibility of heavy burdens will be felt. Therefore, a Tudung is given with a prayer so that the bride can carry out her responsibilities properly.

(16) Bulang-bulang

A bulang-bulang is a ulos that is worn by the groom on the head and wrapped around the neck. This shows that the responsibility of the groom is heavier, because it is wrapped around the neck. This means that the groom is responsible for meeting the needs of his daily life and is tied very closely to the family.

4 CONCLUSION

Analysis of 16 symbols in Karo traditional marriage produces meanings that are in accordance with the philosophy of family life. This is new knowledge for learning Deutsch für Tourismus. This means that students will understand the meaning of the symbols contained in traditional Karo marriages. It is also hoped that students should be able to interpret the symbols they find themselves, beyond the sixteen symbols. Therefore, the results of this symbol analysis are used as learning material, in order to increase the knowledge and skills of students to become tour guides later.

REFERENCES


