

NGIKAT JANJI “GIVING DOWRY FOR BRIDE” AS MARRIAGE READINESS PERSPECTIVE IN TAMIANG’S WEDDING CEREMONY TRADITION

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Abstract

This study aimed to find the cultural performances which can applied to keep physical and mental health for women in Tamiang’s wedding ceremony tradition. This research employed the ethnography method. As a ethnography research, the data were collected through depth open-ended interview, direct participatory observation, focus group discussion which is often abbreviated as FGD and written documents. In-depth and open-ended interviews were applied to obtain data from the informants who understand Tamiang’s wedding ceremony tradition especially on *Ngikat Janji* and also the terms. The focus of analysis is on performance, indexicality and participation as components of linguistic anthropology. The performance of *Ngikat Janji* as part of Tamiang’s wedding ceremony tradition means the way to honor women of their marriage readiness. Marriage readiness is important mental indicator for bride and through it also to keep physical of bride especially reproduction health because every bride who has *Ngikat Janji* no more relationships with other men like dating. It indicates that honor concept contained in the tradition. Honor concept represented physical and mental health of women bride in Tamiang’s etchic is important indicator to build up quality life.

Keywords: Tamiang’s wedding ceremony tradition, marriage readiness, honor concept

INTRODUCTION

Woman is one of the Creator creatures who are equipped with physical needs, psychological needs, and minds. (Kashirskaya et al., 2015) As a human, woman has a goal life—each of the goals of human life to fulfill their needs. Marriage is one of manifestation to fulfill it. As an important and precious moment in the human life cycle, the marriage must be prepared very well. (Hamdi & Syahniar, 2019) But nowadays, the data showed that adolescent (male and female) knowledge about marriage is still very minimal and causes their perceptions about marriage are very limited. (Dewi et al., 2020) Furthermore, marriage readiness has only received modest attention in the research literature. Some recent publications about the importance of marriage readiness have shown

that one of the factors causing increasing divorce is neglecting marriage readiness. (Jenis et al., 2019; Karunia & Rahaju, 2019) The result of the quantitative research has been shown Indonesia's cultural background influences marriage readiness. On the opposite, America has not yet seen the influence of cultural background in marriage readiness. (Badger & Carroll, 2005; Elfira, 2019) Therefore, it is essential to dig up the marriage readiness perspective because it is the initial foundation that must be prepared in building a family life. A good family is the leading indicator of the nation's quality. (Dewi et al., 2020) Based on the rationales and considerations, this study aims to find a marriage readiness perspective in *Ngikat Janji* as the Tamiang cultural performances

can be applied to keep physical and mental health for women.

An anthropolinguistic approach conducted this study. Anthropolinguistic involved interdisciplinary between anthropology and linguistic. It studies a language by using an anthropology framework, studying culture using a linguistic framework, and studying each aspect of human life using anthropology and linguistics. (Halimatussakdiah et al., 2020; Sibarani, 2020) There are text, co-text, and context as three-component of performance. By using anthropolinguistic, research of *Ngikat Janji* performance not only to describe the performance but also to evaluate the meaning, function, cultural values, and norms through indexicality and participation in *Ngikat Janji*. (Sibarani et al., 2018, 2020)

METHOD

This research used a qualitative paradigm. The qualitative research employed ethnography models by Spradley (1979, 1980). (Lange, 1988; عماوي, n.d.) It was conducted at Tamiang Malay ethnic. It was a Malay ethnic group which is a native of Aceh Tamiang Regency, Aceh Province. The collecting data was done by depth open-ended interview, direct participatory observation, and focus group discussion, which is often abbreviated as FGD and written documents. Direct participatory observations were applied by directly observing *Ngikat Janji* as one of the wedding ceremony performances in Tamiang community. It applied to obtain data from the informants who understand the marriage readiness perspective based on the Tamiang Malay ethnic cultures and values through open-ended depth interviews.. They were analyzed with domain analysis, taxonomic analysis, and component analysis. It can be seen in this figure the stages of the ethnography method.

Table 1. The stages of the ethnography method

No	Interview	Participant observation
1.	Locating informant	Locating the situation
2.	Doing interview	Doing participant observation
3.	Making ethnography method	Making ethnography method
4.	Making a descriptive question	Making description observation
5.	Making interview analysis	Making domain analysis
6.	Making domain analysis	Making focus observation
7.	Making structural question	Making taxonomic analysis
8.	Making taxonomy analysis	Making a selected observation
9.	Making contrast question	Making analysis component
10.	Making analysis component	Discover cultural themes
11.	Discover theme analysis	Discover theme analysis
12.	Writing an ethnography	Writing an ethnography

FINDINGS AND DISCUSSION

The stage of Tamiang's wedding ceremony tradition consists of three stages; they are pre-wedding ceremony tradition, wedding ceremony tradition, and after the wedding ceremony tradition. *Ngikat Janji* is one of the pre-wedding stages in Tamiang's wedding ceremony tradition. It is realized as the process and activities in a Malay Tamiang community lives. According to an informant, *Ngikat Janji* meets the groom and bride's family to discuss dowry. The meeting looks special because each family delegate man whom expert produces the utterances, culture expression, and pontoons for agreement is called *telangkai* or *telangke* (for groom family) and *tandei* (for bride family). The utterances, cultural expression, and pontoons have a function to deliver the message and

intention from groom's family through *telangke*. There is a kind of pantoon which is used by *tande* and *telangke* in *Ngikat Janji*.

Table 2. Tande's Pantoons in *Ngikat Janji*

No	Tande's Pantoons	Translate
1.	Pangkalnye kayu berupe akar Tumboh ditanah berumpun lebat Lima mayam emas sebagai mahar Setepak sireh pelengkap adat	the root is base of the wood it grows on the ground clumpy Five of gold's mayam as a dowry A box of betel complete it
2.	Syarat petame sudah dikate Untok menjunjung pusake negri Seisi kama dan seperangkatnye Berupe kaen titi dan alang tujuh ari	First terms has said To honor the heritage The set of bedroom Like kain titi (titi fabric) and alang tujuh ari (alang seven days)
3.	Kalaulah cincen sebagai pengikat Due keluarga sudah dikate Kalaulah kite sudah sepakat Habis ketam akad nikahnye	If the ring as binder Two families have said If we agreed After the harvest season, the marriage will be held

Table 3. Telangke's Pantoons in *Ngikat Janji*

No	Telangke's Pantoons	Translate
1.	Assalamu'alaikum kami ucapke Kepada tuan dan juga puan Setepak sirih kami sorongke Sebagai tande pembuke jalan	Assalamu'alaikum we said For gentleman and ladies A box of betel we slide As a sign of the welcoming way
2.	Bukanlah batang sembarang batang Batang tumboh dirumpun padi Bukan datang sembarang datang Datang hendak menepati janji	Its a trunk but not a bad trunk The trunk grows in the rice field It is not a random coming It is to keep the promise
3.	Kalau nak tau asalnye bereteh Nenlah die bename padi Dengan membawa setepak sireh Lengkaplah pule si kain titi	If you want to know the origin of bereteh Yes, it's rice With bringing a box of betel Kain titi is completely
4.	Kalaulah tika sudah dikembang Bulehlah kite dudok sepakat Kini kami sudahlah datang Menepati janji, membawe syarat	If the mat has floored Could we keep the promise Now we here To keep the promise, bring the terms
5.	Ban pelen syarat sudah dibawa Semoga tide ade yang kurang Saatnya hendak beranjak sile Karene hari menjelang siang	All of the terms have brought Hope all is done It's time to go home Because the day is a sunny day

Each community, include Tamiang Malay has its own unique that is reflected in their creativity. It can be represented in the way of farming, buildings, and also their show. (Sibarani, 2018a, 2018b; Silaban et al., 2020) The show (performance) is represented through pantoon, poetry, song, and etc. (Lubis, 2019; Takari et al., 2017) *Ngikat Janji* is performed orally in delivering the message. The way of performance has a specific and particular pattern. As a cultural performance, *Ngikat Janji* is a sacred and local-attached dimension of human life emphasized and realized in some traditional displays which show artistic abilities, aesthetics, improvisation, and creativity. (Sibarani et al., 2018) The realization of the *Ngikat Janji* performance may be classified into everyday speech. The kind of speech in this performance is pantoon with cultural expression. *Ngikat Janji*, as a life cycle tradition, is entrusted to be conducted by a *telangkai* and *tande* 'a customary spokesman' of each ceremony. The trust is given to the person owing to his capability, commitment, and honesty. He always carries out the ceremony in honest and fair manners. Due to his fluency in speaking, *telangke* and *tande* generally implement the custom to maintain harmony and tolerance towards the *resam adat*. Such cultural values become local wisdom that can be utilized as a cultural value source to keep physical and mental health, especially for the bride. The pantoon produced by *tande* to deliver the dowry requirement from bride family was shown in table 2.1. According to *Naskah Kebiasaan dalam Perhidup suku Tamiang* as a document of the cycle life of Tamiang states dowry is one of the terms needed based on *resam adat* as Tamiang's custom. It indicated that a man who wants to marry a woman must prepare financial enough, representing an indicator of marriage readiness, namely financial readiness. Besides, the indexed dowry man is responsible for his marriage

plan. Consequently, if a man who agreed to give dowry and makes sure to marriage but suddenly canceled the marriage, it will bring his whole family embarrassed in the community as social punishment for what he did.

Furthermore, the implementation of the *Ngikat Janji* from the groom family was delegated by *telangke*. He uses pantoon such as table 3.1 – 3.5. The pantoon has cultural values that can be also utilized as local wisdom for the marriage readiness perspective. The cultural value consists of grooming the family to honor the woman who will marry with his son. The honor value represented by utterances of *telangke* when meeting the *tande* such as *kini kami sudahlah datang*, *menepati janji*, *membawe syarat* means the promise of groom family to continue the engagement with dowry accordingly the agreement. It indicated that no more relationship with other people like dating for groom and bride after *Ngikat Janji*. They have special idioms, which consist of advice for the groom and bride. The special idiom for the bride is *ngeleh songkok sengek*. It means *do not see any hat of man*. The bride's purpose was to keep her physical and mental for toxic relationship and activity, especially with other men. Besides this, the groom also has a special idiom *ngeleh sanggul sengek*. It means *do not see any bun of the woman*, and the purpose of advice is that the groom must keep her physical for sexual harassment and toxic relationships with other women. From the idiom, we learn that Tamiang Malay community able to create their cultural expression toward opposite meanings at the same time. However, it applied to keep physical and mental health.

CONCLUSION

Ngikat janji, as cultural performances, is creative to express their ideas, thoughts, and feelings in a literal and nonliteral way about honor concepts. It is also because every

utterance like pantoons, idioms, and cultural expression is produced has meaning and indexicality. Honor concept represented the physical and mental health of women bride in Tamiang's ethic is an important indicator of building up a quality life.

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