DENOTATION, CONNOTATION AND MYTHICAL MEANING OF THE CIO TAO RITUAL’S WEDDING CEREMONY OF THE CHINESE-BENTENG COMMUNITY THROUGH THE SEMIO-PRAGMATICS APPROACH

Lilie Suratminto
Faculty of Social Science and Humanities, Universitas Buddhi Dharma Tangerang
suratminto@gmail.com

ABSTRACT

Gobard (1976) divides language into four functions namely: vernacular function, vehicular function, cultural reference function and mythic religion function. An extinct language is not totally extinct but there is a shifting of function. Even though the language that become extinct, is not used anymore in communication function, it is still used to show cultural identity. Culture is one thing that characterize a group of population. According to Kroeber & Kluckohn in Suratminto et al (2017:25) culture is a pattern that implicitly and explicitly formed and at the same time also determines a collective symbol of customs that has different targets in every population group and is displayed in artefact form. The Chinese language of the Chinese-Benteng in Tangerang is also in danger of disappearing. They do not communicate with each other in the Chinese language. Most people do not speak nor write in Chinese characters, but they still maintain their culture in their everyday life. This research is focused on one of their preserved cultures of their ancestors called cio tao, in Tangerang. Cio tao is one of the wedding rituals. A few days before the wedding ceremony there is a sang jit ceremony. In this ceremony the candidate of the bridegroom comes to the parents of the bride’s parents to hand over the dowry. The research was held in Kampung Naga on April 21th 2019 with qualitative methodology by visual recording and interviewing the respondent. Kampung Naga is one of the kampungs of the Chinese-Benteng in Tangerang district. There are many kampungs inhabited by the Chinese-Benteng e.g. Kampung Melayu, Tanjung Burung, Kampung Sangiang, Sewan, Karawaci, etc. Through the dimensional approach of the semio-pragmatic theory of Danesi & Perron (1998), the step by step process of the cio tao ritual will be analysed to know the goals of each sign determining whether it has a denotative, connotative or mythical meaning.

KEYWORDS: cio tao, Chinese-Benteng, sang jit, semio-pragmatic

BACKGROUND OF THE RESEARCH

It has been almost five years that I have worked and become a lecturer and the dean at the Buddhi Dharma University, especially in the Social Sciences Faculty of Humanities. It was very interesting that most of the students and also the employees mostly said that they
were from the Chinese-Benteng ethnic group. Even they did not hesitate to call themselves Hitachi. With the word "Hitachi" I was surprised and I asked if they were not descendants of Japanese people. They laughed and then explained that even though they were Chinese, most of their skin was not yellow but rather brown. This is because they often work in the hot sun. Many of them still work in the agricultural sector, animal husbandry. Hitachi is an acronym for Hitam tapi China means "Black (skin) but Chinese". They are called Chinese-Benteng or Chinese Peranakans because they have been living there for generations. Even though for centuries their ancestors left their country in China, but they still hold their ancestral customs. Even those customs in the land of their ancestors were no longer known. Especially with the Cultural Revolution by President Mao Tse Dong who eradicated all forms of traditional culture, making the current generation of young people no longer know their ancestral culture (w-history-com.cdn.ampproject.org).

The Chinese-Benteng community still adheres to rituals such as ritual ceremonies in marriage, worship of ancestors, death and so on. They also celebrate Chinese New Year, Cap Go Meh, Peh Chun, Cheng Beng and others. Although the author did not know Chinese and Chinese writing, as a person outside the Chinese-Benteng community the author was very interested in one aspect of Chinese-Benteng culture, namely the marriage ritual ceremony of Cio Tao. In this marriage ritual, the writer wants to know the denotative, connotative meaning. The next question is whether there is any meaning to the myth behind the signs in the ritual. For this reason, the writer will analyse it through semio-pragmatic theory (Danesi and Perron 1999). This research is qualitative in nature. Data was obtained through recording in the ritual program and interviews with the leader of the ceremony acting as the make up arts and two Chinese-Benteng community leaders who understood their culture. For that, I ask my student Marshella from the English Literature Study Program, Faculty of Science and Humanities, Buddhi Dharma University, to interview the informants.

**Chinese-Benteng or Chinese-Fortress Origins**

The existence of the community of the Chinese-Benteng in Tangerang was estimated long before the arrival of the Dutch in Nusantara Archipelago. In the 17th century when the Dutch founded the city of Batavia, which later the city was surrounded by city walls. The extra mural of Batavia where many Chinese-Tangerang resides, called the ommelanden area. At that time many Chinese were brought in from Banten by the Dutch (De Haan 1930, Heuken 2000: 42). Most of them lived in the area near the fortress founded by the Dutch to monitor Chinese movements and to control the security in this area. Many Chinese people concentrate around the fortress called Benteng Makassar. Actually, those who guard the fortress are the Bugis ethnic the former soldier of Aru Palaka from Celebes after the Peace Agreement between VOC and Sultan Hasanuddin (1667), but the locals have already mentioned Makassar. From that time the Chinese people who lived around the Makassar’s Fortress called Cina-Benteng or the Chinese-Benteng. For centuries they developed to other places like Kampung Naga, Kampung Melayu, Sewan, Karawaci, and so on.
The ommelanden area is very important because in this area a lot of sugar cane plantations for the sugar industry which in the late 17th and early 18th century greatly benefited the VOC (Vereenigde Oost Indische Compagnie) or The Dutch trade unions in the East Indies. In the first half of the 18th century, the price of the sugar cane on the market felt down. The sugar industry, which was mostly owned by Chinese people in ommelanden, suffered losses which caused many Chinese coolies to be unemployed and their jobs is not necessarily. They walked away from the sugar plantation and made many crimes in the city of Batavia. After the events of the ethnic Chinese massacre in Batavia the situation became more stable. The Chinese-Benteng population increased (Suratminto in Carey 2019: 279). In the current ommelanden area of the Cina-Benteng community resided the area of Benteng Makassar, Pasar Lama, Kampung Naga, Kampung Melayu, Tanjung Burung, Kampung Sangiang, Sewan, Karawaci, and others.

Chinese-Benteng Language and Culture

Language shows that the people are proverbial. Chinese-Fortress in daily association using Indonesian. This shows that they are an Indonesian nation. Even though they claim to be Chinese, they do not speak Chinese but Indonesian in everyday communication. By mixing Chinese-Benteng with indigenous Tangerang residents for centuries through mixed marriages, they became more fluent in using Indonesian. However, in everyday life they still use certain terms in Chinese.

According to Koentjaraningrat there are 7 Seven elements of universal culture, namely: Language, communication system, social system or social organization, living and technological systems, living livelihood systems, religious systems and arts. From the seven elements, the Cio Tao ritual wedding ceremony is included in the religious element because it contains a lot of philosophies about married life and its relationship with the Creator whom they call Dewa. Language is a beautiful pronunciation in elements of culture and at the same time is the main intermediary tool for humans to continue or adapt culture, the form of language is two, namely oral language and written language. The object of this research is about the meaning of one of the rituals in the Chinese society the China-Benteng. They said they were Chinese ethnic but they no longer spoke Chinese. In daily communication they use Indonesian. Physical characteristics still indicate the category of Chinese as well as they still pray at the monastery and still use religious terms in Chinese. Chinese-Benteng might not be extinct at all in that community. Although Chinese-Benteng is not transmitted orally or in writing but they still hold tightly to their ancestral cultural arts customs, especially those that are closely related to their daily life cycle of babies born, teenagers, adults, married and died.

RESEARCH METHODOLOGY

In the research methodology, there are two basic approaches, Quantitative approach and qualitative approach. Quantitative approach involves using scientific or mathematical data to understand a problem, such as analyzing surveys. Quantitative approach classified
into three sub-categories, there are inferential approach, experimental approach and simulation approach to research (Kothari, C.R., 2004:5). While qualitative approach is concerned with subjective assessment of attitudes, opinions and habits. The writer uses qualitative approach, the data collected by watching the ritual of Cio Tao’s wedding ceremony, observation directly to the ritual and doing interview with some people that know about the meaning of this ritual,

The Collected Data

To obtain accurate data the author first made an agreement with the family of Yo Cuan Bun from Teluk Naga Village as the bride’s parents who will hold a wedding party. I explained them that during the wedding ritual we would record the process of the Cao Tao ritual wedding ceremony from the beginning to the end. The wedding ceremony was held on April 21, 2019 in rumah kawin in Kampung Melayu. The bride named Irawati Megalita and the groom named Sonni. The bride and groom do not have a Chinese name. Both the bride and groom and the parents of both brides cannot speak Chinese. Data were obtained from recording photos and videos as well as interviews with two Chinese-Benteng community leaders.

Theoretical Approach of the Extinctive and Nearly Dead of the Language

The situation of Chinese language in Tangerang is in critical because they do not use Chinese anymore as the tool of their communication. David Crystal in his book entitled Language Death (2000:1) explains that a language is dead when there is no one uses it again as means communication. Just like human, language will also die when its last speaker passed away and will only history about the language remains. However, not all language has sufficient record either written or spoken; it is due to many languages die before they were researched. He explains that the extinction of language is possibly happened because of natural disaster, genocide and cultural assimilation. According to Crystal (2000), the degree of language extinction is as follows:

1. Viable language: language with big population and not in extinction threat.
2. Viable but small language: language that has around 1000 speaker, used in isolated community, the speakers aware that their language is identity.
3. Endangered language: spoken by its speaker to keep the language alive, only spoken in certain situation inside of the community.
4. Nearly extinct language: only few people speak with the language and probably it will not alive any longer.
5. Extinct language: the last speaker of the language has passed away; there is no sign of its existence.
Meanwhile, Julia Sallabank in her book that entitled *Language Endangerment* (2011) mentions several triggering factors of language extinction such as natural disaster, war and genocide, authority pressure, cultural/politic/economy dominance. More details, Sallabank explains that those four factors are detailed into some factors that causes the extinction of language; those are: economy factor (migration), cultural domination by majority population, politic (language education policy), history (colonization, border conflicts), language attitude. Based on Crystal’s opinion (2000), at this time The Chinese language of the Chinese–Benteng society is categorized as nearly extinct language.

**Gobard’s Language Functions**

At least Chinese–Benteng is still used in short conversation in form of words usage. Based on Crystal’s (2000) opinion, at this time the language of Chinese–Benteng is categorized as extinct language. However, Chinese–Benteng has not totally extinct. At least many Chinese words is still used in short conversation in form of words usage. Thus, we can refer to language function that is proposed by Gobard in *L’ alienation linguistique* (1976) which mentions that communication function is not merely the function of language, while there are other functions. Gobard (1976) divides language into four functions, those are:

1. Vernacular function, as means communication in one group, like ethnic group of Java, Sunda, Bugis, and so on with their own language.
2. Vehicular function, that language as means communication in administrative field, law, politic, or intergroup communication that has different language, such as the intergroup of Java and Minang, or with other ethnic, or interstate like between Indonesia and America.
3. Cultural reference function, as a reference of certain population culture, or ethnic group; such as language in social life, or language of traditional ceremony; such as the word mandi-mandi in Tugu Portuguese Creole which means “party of youth to look for life etc.
4. Mythic or religious function, as language that is used in religious or faith; such in religious ceremony, mythology or religion spreading.

Therefore, refer to Gobard (1976) opinion, an extinct language is not totally extinct but there is a shifting of function. Even though the language that has extinct is not use anymore in communication function, but it is still functions to show culture identity. Culture is one thing that characterized a group of population. According to Kroeber & Kluckhohn (1963:357), culture is a pattern that implicitly and explicitly formed and at the same time also decides collection habitual of symbol that has different target in every population group and is played in form of artifact. Meanwhile to see language as a tool to survive certain culture, it can be seen through the form of that culture of certain group or population.

The form of that language consists of idea, behavior, and artifact (material culture).

a. Idea

The idea of culture is a culture in form of ideas, opinion, thought, norms, rules, and others abstract that cannot be touched. The form of this culture is in population’s mind. If the population state their idea in form of writing or painting or other expression so the location of that ideal culture is in form of and visual product in form of script and books from population’s author.
b. Behavior

Behavior is a form of culture as pattern of action from people of the population. This form often mentioned as social system. This social system consists of interacted human activities. Doing contact each other and associate with other humans according to certain pattern based on habit custom. It is concrete, occurred in everyday life, observable and documentable.

c. Artifact (Material Culture)

Artifact is a form of physical culture as product of activity, act, and product of all human which in the society its form is can be touched, seen, and documented. It is the most concrete among three form of culture. In the society real life, a form of culture cannot be separated with another form with of culture. Something likes a form of culture, which is created from certain idea, arranges and directs into action (habitual) a product (artifact).

Based on several theories that explained above, it shows that language is dynamics, language is improvable, language is capable to influence other language, language is possible to hange, language is also possible to extinct, and language shows certain identity of culture in certain group of people or population (Suratminto et al 2017: 25-26). Although Chinese language is not used as a daily communication tool, Chinese still has a function as a means of preserving Chinese culture.

Cio Tao's Ritual Wedding Ceremony

A few days before the wedding takes place there is a preliminary event namely the jit ceremony in which the bridegroom delivers a number of wedding party money, complete clothing and jewelry. On the show the jit is determined which party organizes the party. Is there milk money delivered for the bride's mother and so on. The jit program is usually a very closed event only for the two brides' families. A single girl or young man may not follow this ceremony.

The author is more interested in the Cio Tao ritual, which is a ritual to complete the wedding party. The Cio Tao program was held before the bridal gathering. For more details, it will be described in the analysis of symbols in the Cio Tao ritual ceremony.

Semio-Pragmatic Theory

In the Cio Tao event there are many symbolic behaviors that have connotative meanings or can even mean myths. Given that what will be studied are the signs found at the ceremony, the authors choose a semiotic study to understand the meanings contained in the Cio Tao ceremony. Semiotic is a science that studies signs. According to Peirce a sign in cognition can be called a certain sign if the sign is iconic meaning that there are similarities with certain signs. Signs are indexical if the sign refers to a particular sign and the last one a sign that is both iconic and indexical conventionally has a certain meaning. The process of sign meaning according to Peirce is called the semiosis process. The process of meaning in semio-pragmatic meaning of a sign can be continuous (Nöth 1995: 40, Danesi 1999). Semiosis Prosess (according to Peirce and Danesi & Perron 2006) (Nöth 1990):
Annotations:

The element of the semiosis process according semiotic of Pierce:
- **Sign** = representament of something that represents something else
- **O** = Object is cognitive domain which consists (ikon/index/symbol)
- **Icon** = resemblance
- **Index** = reference
- **Symbol** = meaning by convention

Research in semiotic has shown that representation unfolds in terms of **three dimensions** which Peirce called, **firstness, secondness, and thirdness**. Danesi calls this as **dimensionality principle** (Danesi and Perron 1999: 93). This constitutes a representation space in which the various meanings of a sign are inferable relative to three notational axes. Firstly, a denotative (firstness) axis that provides its intended meaning. Secondly, a connotative (secondness) axis that allows for the sign’s extended uses according to context; and thirdly, an annotative (thirdness) axis that entails the individual’s own understanding of the sign’s meanings. The sign’s position relatives to the axes determines its specific axis it is primarily denotative (intended meaning); if it is closer to the secondness axis it is primarily connotative (extended meaning); if it is closer to the thirdness axis it is primarily annotative (personal) meaning (Danesi and Perron 1999: 94).

Danesi and Perron (1998) explain that a sign can mean literal or denotation, a side meaning or connotation and a dynamic meaning that is annotative which is very dependent on individuals based on their experience in cognition.
Myth: The word myth comes from the Greek mythos 'words', 'utterances', 'stories of gods'. A myth is a narrative whose main characters are gods, heroes, and mystical beings, the plot revolves around the origin of objects or around the meaning of objects and its setting is the world of metaphysics that is opposed to the real world (Danesi 2004 : 207).

The Ritual of Wedding Ceremony Cio Tao

Equipments

The whole process of the Cio Tao's wedding ritual there are several tools provided, namely:
1. Candle.
2. Ciu ‘arak’ or ‘white wine’.
3. Tetampah bearing the Yin and Yang symbol.
4. Bushel (mirror, comb, scales, scissors, yarns, book, fan, sword, money)
5. 12 Bowls
6. Literacy rice
7. Sawer seeds
8. Pai Ciu
9. Cin Pang (red onde, atep and ceremai)
10. Sam Kai

The Process of the Ritual Cao Tao

Order of ceremony as follows:
1. Light a candle
2. Offering drinks (gan ciu) to Gods.
3. Stepping on the trays bearing the Yin and Yang symbol.
4. Submitting the Bushel to the bride.
Followed by combing the bride's hair by the bride's sister/
5. Eating from twelve rice bowls.
6. Feed the bride with rice literacy by the bride's parents.
7. Spread yellow rice and seeds.
8. Carrying out the Ciu Pie by giving the bride a drink of ciu ‘white wine’ by the bride's parents.
9. Carrying out Cin Pang, namely the opening of the veil by the groom so that the swaying flower can move freely.
10. Carry out the last ceremony called Sam Kai which is to honor the sky god, earth god and water god.
ANALYSIS OF CIO TAO'S MARRIAGE RITUAL

1. First step: lighting candle

Figure 3:
*Lighting candle by the parents. (Photo collection)*

```
Object-1
Icon: illuminate dark room

light + candle

Object-2
makes clear every think
cue to seek knowledge

light as clue
makes thing clear

encourage life = connotative
```

Figure 4:
*Process from denotative to connotative*

When we get or face a complicated problem (dark), we have to find a solution (clear).
Semiosis through demention of Danesi & Perron

**Figure 5:**
Process from denotative, connotative and annotative

Connotative: When we get or face complicated problems, we have to find solutions

2. Offering drinks (gan ciu) to Lord Thian

**Figure 6:**
*Ritual of Gan Ciu* (photo collection Lilie Suratminto)
Gan means pleasure, joy, or hobby for something, while ciu means wine. So, gan ciu’s denotative meaning is a pleasure with wine drinking. Pouring the wine using 3 pieces of Tea auw (tea cup / wine) which contains the connotation meaning to distribute respect to Thian, and the God we always glorify. At the time of carrying out, one tea auw is filled full with white wine, then handed over to the parents of the two brides and splashed to the ground (earth) in succession for up to three times, then all three tea auw are filled again with white wine, which then placed on the altar prayer table. Denotative Gan means pleasure, joy, hobby for something. Ciu means wine. So Gan Ciu is pleasure to wine. Connotative: Gan Ciu distribute respect of Thian (God of glorify).

Pour the wine using 3 pieces of Tea auw (tea cup / wine) which contains the connotation meaning to distribute respect to Thian, and the God we always glorify. At the time of carrying out, one tea auw is filled full with white wine, then handed over to the parents of the two brides and splashed to the ground (earth) in succession for up to three times, then all three tea auw are filled again with white wine, which then placed on the altar prayer table. From the connotation meaning, the ritual of Gan Ciu produces a myth, this myth of invoking the witness and protects the bride in the wedding ceremony, which can run smoothly with an atmosphere of calm, glory and full of happiness.

3. Step on the tetampah within a half black and white circle en dots.

Figur 7:
The tetampah with yin and symbol. (Photo collection Lilie Suratminto)

Tetampah is a household furniture, made from woven bamboo which is round in shape and commonly used for winnowing (cleaning) rice (denotative). Inside the tetampah is a figure of the symbol of Yin and Yang a circle form with black and white dots. Connotative meaning:

a. The circle of the tetampah means perfect, endless.

b. The symbol of yin and yang means harmony, concordance, conformity, balance.
Process of rituals:

In the Cio Tao ritual, the bride and groom will be guided step into tetampah alternately and sit in the chair provided inside and facing the gantang. Inside tetampah there will be a black picture with the white dots and a white picture with black dots, which are circular to each other (Yin Yang). The connotation meaning of tetampah, where there is a round shape symbolizing that the bride and groom will step into a new life. And Yin Yang symbolizes harmony. It means that in household life all of its contents have two forces that are always contradictory and move according to their functions (duties of husband and wife).

4. Hand over the gantang ‘bushel’ to the bride and groom

After hand over of the gantang then followed the combing the hair of the bride and groom. The young sister combs the hair of the bride, while the groom combed by his young brother.

Figure 8:
Gantang (Photo Collection)

Denotative: Gantang is a container to measure the amount of rice, beans, and so on, Connotative: To measure the strength and ability to avoid the development of too ambitious life. The colour of gantang is red. In Chinese this colour means vibrant, alive, passionate and optimistic. Inside the gantang there are many objects like mirror, comb, scales, scissors, yarns, book, fan, sword, money.
a. Mirror
Denotative: Mirror generally used for mirroring, reflecting our face.
Connotative: Mirror has meaning to commemorate us so that we not only boast ourselves but must respect the abilities of others. And for reflection of yourself, if a problem occurs in the household we must see the reflection of ourselves first before blaming our partner.

b. Comb.
Denotative: Comb generally used for combing hair.
Connotative: Comb has meaning to remind us, to take care of and regulate what is in the household. And also every problem in the household must be resolved, regulated, reconciled with full understanding like a comb that smoothed tangled hair.

c. Scales
Denotative: Scales are generally used to weigh the weight of an object.
Connotative: Scales have the meaning that in our family we must weigh a problem that occurs. Husband and wife must face problems in the household, from the many problems that arise must be able to try to solve the problem with the middle ground and must consider the good and bad actions taken.

d. Scissors
Denotative: Scissors are commonly used to cut things like paper, plastic, or clothing fabric.
Connotative: Scissors symbolize that husband and wife must be mutually responsible for doing all work, working together well, able to overcome all problems and they must have an agreement in deciding something.

e. Yarns
Denotative: Yarns are long fibers commonly used as basic materials for textile companies as clothing materials.
Connotative: The bond of husband and wife must be like yarns, each other showing a gentle attitude, but having a strong emotional connection. In the family it is emphasized that it must be able to preserve sustainability and instill the characteristics of true love, strengthen harmony and harmony in the household towards happiness later in life.

f. Book
Denotative: Book in generally used to learning and get knowledge from book.
Connotative: The Aimanak book of Chinese opened in the middle of it is a symbol to guide the bride and groom to concentrate on carrying out the new life that is being lived.

g. Fan
Denotative: Fan in generally used to relieve and soothing hot temperature.
Connotative: Fan commemorate us that every step in this life will always be a problem when faced with problems try to solve it with full calmness and patience, friendliness, peace, harmony, and try to cool the atmosphere, to create harmony in life.
h. Money
Denotative: Money used as exchange tool for buying things.
Connotative: In Cio Tao ceremony money is called a lamp money, when carrying out Cio Tao, relatives that present give a lamp money, which has the meaning as a sign of giving initial capital for the bride and groom.

i. Sword
Denotative: In generally sword is used as a weapon to defend self or for fighting.
Connotative: In the Cio Tao ceremony sword has meaning as firmness and bravery. Husband and wife must be brave and firm in correcting things that are not right in the household.

5. Eating on twelve bowls

![Eating of the twelve bowls](Photo collection Lilie Surtminto)

Denotative: Eating with 12 kinds of rice and side dishes
Connotative: Eating 12 bowls that the dish served in 12 bowls symbolizes 12 months a year, and all kinds of joys and sorrows must be faced by the bride and groom in the household. That in the household happy or sad must be accepted, may not take sides or refuse.
6. Eating *Nasi Melek*

![Image](image.jpg)

*Figure 10: Eating nasi melek (Photo collection Lilie Suratminto)*

**Denotative**: The denotation meaning of *nasi melek* is eating rice dipped with sugar.

**Connotative**: In eating *nasi melek*, the bride and groom are not allowed to chew the rice, but are immediately swallowed. It produced the connotation meaning that in passing through life, bitter, sweet, tart problems in life are directly swallowed by themselves, do not need to be sprouted or discussed other people.

7. *Sawer bibit*

**Denotative**: *Sawer bibit* usually used to grow crops, seeds used to grow vegetables and fruits.

**Connotative**: *Sawer bibit* where the bride and groom are shaded and scattered by seeds, the seeds in the *sawer bibit* is a mixture of yellow rice, coins and flowers. The connotation meaning of the *sawer bibit* is develop the mind, understanding, and knowledge needed for people who will live a new life so the household blessed with glory and abundance of material.
8. Pai Ciu

![Image of Pai Ciu](image)

**Figure 11:**
The Groom serves wine for his parents (Photo collection Lilie Suratminto)

Denotative: In pai ciu, family member of the bride and groom drink wine and drink it to the bride and groom.

Connotative: The connotation meaning which was a form of encouragement spirit to foster a household, which was realized by giving a cup of wine from parents and family member.

9. Cin Pang

Inside Cin Pang the bride and groom enter the bridal room. The bridegroom opens the cover of the bride's face, pulls one of the “kembang goyang” on his head, and opens a red bag tied to his stomach, while the bride unbuttons the top of the groom's shirt. Then the bride and groom feed each other red and white onde, atep fruit, candied ceremai, layer cake, and jelly.
Figure 12:
The pulling out one of Kembang Goyang by the Groom
(Photo Collection Lilie Suratminto)

Denotative: Red and white onde, atep fruit, candied ceremai, layer cake, and jelly are food for life.
Connotative: Red and white onde mean that even though married life is happy and sad it will be passed together, atep fruit mean the meaningful and steady journey of life, candied ceremai so that all efforts are always crowded, layer cake mean layers of fortune and jelly with the hope that the body and mind are always fresh.

10. Sam Kai

Figure 13:
The Bride and the Groom Praying in Sam Kai’s table
(Photo collection Lilie Suratminto)

Denotative: The denotation meaning of Sam Kai is praying to God.
Connotative: Sam Kai means respect to God and three officials of nature. Consists of sky officials who provide sustenance, earth officials who forgive sins, and water officials who get rid of calamity. And according to the Chinese tradition that has been in effect for a long time, after praying together at Sam Kai’s table, the bride and groom were declared legitimate to be a husband and wife.
Figure 14
After the ritual of wedding ceremony Cio Tao. The author standing at very left side of the bridal. (Photo collection Lilie Suratminto)

Annotation:

The Result of the Analysis of Cio Tao Wedding Ceremony in Tangerang
The series of Cio Tao ceremony has the denotation meaning, such as :
1. Lighting the Candle is illuminate dark room;
2. *Gan Ciu* is pleasure to wine;
3. *Tetampah* is winnowing (cleaning) rice;
4. *Gantang* is Measure Rice. Above the *Gantang* placed several items that have real meaning, such as: mirror, comb, scales, scissors, yarns, book, fan, sword, and money;
5. Eating 12 Bowls is eating with 12 kinds of side dishes;
6. Eating *Nasi Melek* is eating rice dipped with sugar;
7. *Sawer Bibit* is grow crops;
8. *Pai Ciu* is drink a wine and drink it to the bride and groom;
9. *Cin Pang* feed each other red and white *onde, atep* fruit, candied *ceremai*, layer cake, and jelly the denotation meaning is Food for life;
10. *Sam Kai* is prayers to God.

The series of Cio Tao ceremony has the connotation meaning, such as :
1. Lighting the candle is a clue to seek understanding or knowledge;
2. *Gan Ciu* is Distribute respect of *Thian*;
3. *Tetampah* is the bride and groom step into the new life and harmony in household;
4. *Gantang* is measure and quantify the total, strength and ability to avoid the development of an ambitious of life. On the *Gantang* placed several items that have specific meaning for the bride and groom for their life, such as: mirror, comb, scales, scissors, yarns, book, fan, sword, and money;
5. Eating 12 Bowls is 12 bowls symbolizes 12 months a year, and all kinds of joys and sorrows must be faced by the bride and groom in the household; 
6. Eating Nasi Melek is every problem in household bitter, sweet, tart problems directly shallowed; 
7. Saver Bibit is develop the mind, blessed with glory and abundance of material; 
8. Pai Ciu is encouragement spirit to foster a household; 
9. Cin Pang feed each other red and white onde, atep fruit, candied ceremai, layer cake, and jelly the denotation meaning are red and white onde mean that even though married life is happy and sad it will be passed together, atep fruit mean the meaningful and steady journey of life, candied ceremai so that all efforts are always crowded, layer cake mean layers of fortune and jelly with the hope that the body and mind are always fresh; 
10. Sam Kai is respect to God and three officials of nature. And from Gan Ciu the connotation meaning produce myth means of invoking the witness and protection in wedding.

The Myth in Cio Tao’s ritual Wedding Ceremony

Some times myth is very personal because not everyone believes it. Danesi and Perron said (1999: 94) if it is closer to the thirdness axis it is primarily annotative (personal) meaning. From the makeup Cio Tao that the writer interviewed, the forehead of the bride will be pasted with red paper and according to the makeup artist if the red paper does not stick to the forehead of the bride, so the bride is not a virgin anymore. Even the bride's hair will be garnished with a “kembang goyang” and when the bride is using the “kembang goyang”, the bride must not say it is heavy, because the “kembang goyang will become heavy, it means that your life in the future will be heavy. And there is one interesting thing that the author heard while attending the Cio Tao ceremony, for unmarried women recommended not to see the procession of Cio Tao, because if you see the Cio Tao aura procession from an unmarried woman will be taken by the bride who is doing Cio Tao’s ritual.

CONCLUSION

In this study proves that Gobard's (1976) statement is true that even though the language has become extinct as happened in the Chinese-Benteng community in Tangerang. Some vocabulary is still used as a defense of their culture. In the ritual Cio Tao at the Chinese-Tangerang wedding ceremony they still use Chinese terms such as: Thian, gan ciu, gan tang, ciu pie, cin pang, sam kai and sang jit. In the ritual of Cio Tao they use many symbols, like candles, white wine, yellow rice, twelve bowls with side food, bushel with many things inside like comb, scissors, sword, mirror, fan, book, scale, yarns, money. These objects have not only denotative meanings but also have connotative meanings which the goals are living in harmony, prosperity and happiness forever. Also contains a warning to the bride and the bride groom that they must be careful to face life which will definitely be a lot of problems that must be resolved together. About the meaning of mythos is very dependent on each individual in reacting the people may believe and may not believe it. Myth is very personal in nature.
This research is only a small part of the socio-cultural aspects. In Tangerang, there are still many socio-cultural aspects that have not been touched by the researchers. Hopefully this small article is useful for those who need it.

**OFFLINE REFERENCES**

Abeling, André and Pim Lukkenaer. 2008. *Symbolen van A tot Z ruim 2000 historische-culturele symbolen*. (Translate of *Knaurs Lexicon der Symbole* by Prof. Dr. Hans Biedermann). Utrecht: Spectrum.

Cheng, Raymond. 1964. *Konsep-Konsep Perkawinan*, Jakarta: Erlangga.

Chrysalid, David. 2000. *Language Death*. Cambridge: Cambridge University Press.

Chetwynd, Tom. 1982. *A Dictionary of Symbols*. London: Granada.

Danesi, Marcel and Paul Perron. 1999. *Analyzing Cultures*. An Introduction & Handbook. Bloomington and Indianapolis: Indina University Press.

Danesi, Marcel. 2004. *Messages, Signs and Meaning: a basic textbook in Semiotic as Communication Theory*. Toronto: Canadian Scholars’ Press.

Gobard, H. 976. *L’aléniation Linguistique*. Paris: Flamation.

Haan, F. de, 1922-1923. *Oud Batavia. Geenboek uitgegeven door het Bataviaasch Genootschap van Kunsten en Wetenschappen n.a.v. drie honderdenjarig bestaan van d stad in 1919*. Batavia: C. Colff en Co. 3 vol.

Hera, FX Domini BB (edt.). 2019. *Urip Iku Urub-untaian persembahan 70 tahun Prof. Peter Carey*. Jakarta: Penerbit Publisher.

Heuken, J. 2000. *Historical Sites of Jakarta*. Jakarta: Cipta Loka Caraka.

Hoed, H Benny. 2011. *Semiotik & Dinamika Sosial Budaya*. Jakarta: Komunitas Bambu Kothari, C.R. 2004. *Research Methodology Methods and Techniques*. New Delhi: New Age International.

Kroeber A.L. & Kluckhohn, C.1963. *Culture: A Critical Review of Concept and Definition*. Cambridge: The Museum.

Singgih, Marga. 2011. *Perkawinan dan Keluarga Tridharma*. Jakarta: Yayasan Bakti.

Sobur, Alex. 2013. *Semiotika Komunikasi*. Bandung: Remaja Rosdakarya.

Sobur, Alex. 2015. *Analisis Teks Media Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing*. Bandung: Remaja Rosdakarya.

Suratminto, Lilie. 2008. *Makna Sosio Historis Batu Nisan VOC di Batavia*. Jakarta: Wedatama Widya Sastra.

Suratminto et.al. 2017. *Language Extinction-Tugu Portuguese Creole in the Maintenance of Tugu Culture*. Depok: Lexicology and Lexicography Laboratory Universitas Indonesia.

Suratminto, Lilie. 2019. *Pembantaian Etnis Cina di Batavia. Dampak Konflik Golongan “Prinsgezinden” dan “Staatsgezinden” di Belanda in Urip Iku Urub* by FX. Domini BB Hera (eds). Jakarta: KOMPAS Publisher.
ONLINE REFERENCES

Gaol, L. Loriska Nelli. 2007. Tanda-tanda dalam Upacara Perkawinan Batak Toba (Tinjauan Semiotika) (http://repository.usu.ac.id) accessed at March 16th, 2019
Kwa, David Kian Hauw. 2001. “Chio-thau”: Ritus Pemurnian dan Inisiasi Menuju Kedewasaan”. (http://budaya-tionghoa.net) accessed at March, 18th, 2019
http://www.seputarpernikahan.com/unik-upacara-cio-tao-warisan-budaya-tiong-hoa/What is Cio Tao. Accessed at April 18th, 2019
https://budaya-indonesia.org/Upacara-Pernikahan-Cio-Tau-yang-Hampir-Punah/Cio Tao wedding ceremony. Accessed at April 24th, 2019

INTERVIEWS

Interview with Mr. Hendra Lim, Tionghoa Activist, Tangerang, April 28th, 2019
Interview with Mr. Kwee Keng San, The Chinese Benteng society, Tangerang, May 1st, 2019
Interview with Ms. Lie Moy, Makeup Artist, Tangerang, May 5th, 2019
Appendix

The informants were interviewed by Marshella the student of the Faculty of Social Science and Humanities University of Buddhi Dharma Tangerang.

- **Name**: Hendra Lim  
  **Place and date of birth**: Tangerang, November 1³ 1979  
  **Age**: 40 years old  
  **Sex**: Male  
  **Address**: Sewan, Tangerang  

He is the Tionghoa activist. He gets the knowledge about *Cio Tao* from the book because he is a lecture of Tionghoa Courses. The writer was interviewed by Marshella the students of English Department Faculty of Social Science and Humanities Universitas Buddhi Dharma Tangerang at April 28th, 2019.

- **Name**: Kwee Keng San  
  **Place and date of birth**: Tangerang, November 11³ 1973  
  **Age**: 46 years old  
  **Sex**: Male  
  **Address**: Kosambi Timur, Tangerang  

He is the Chinese-Benteng society. He gets the knowledge about *Cio Tao* from his father. The informant was interviewed by Marshela at May 1³, 2019.
